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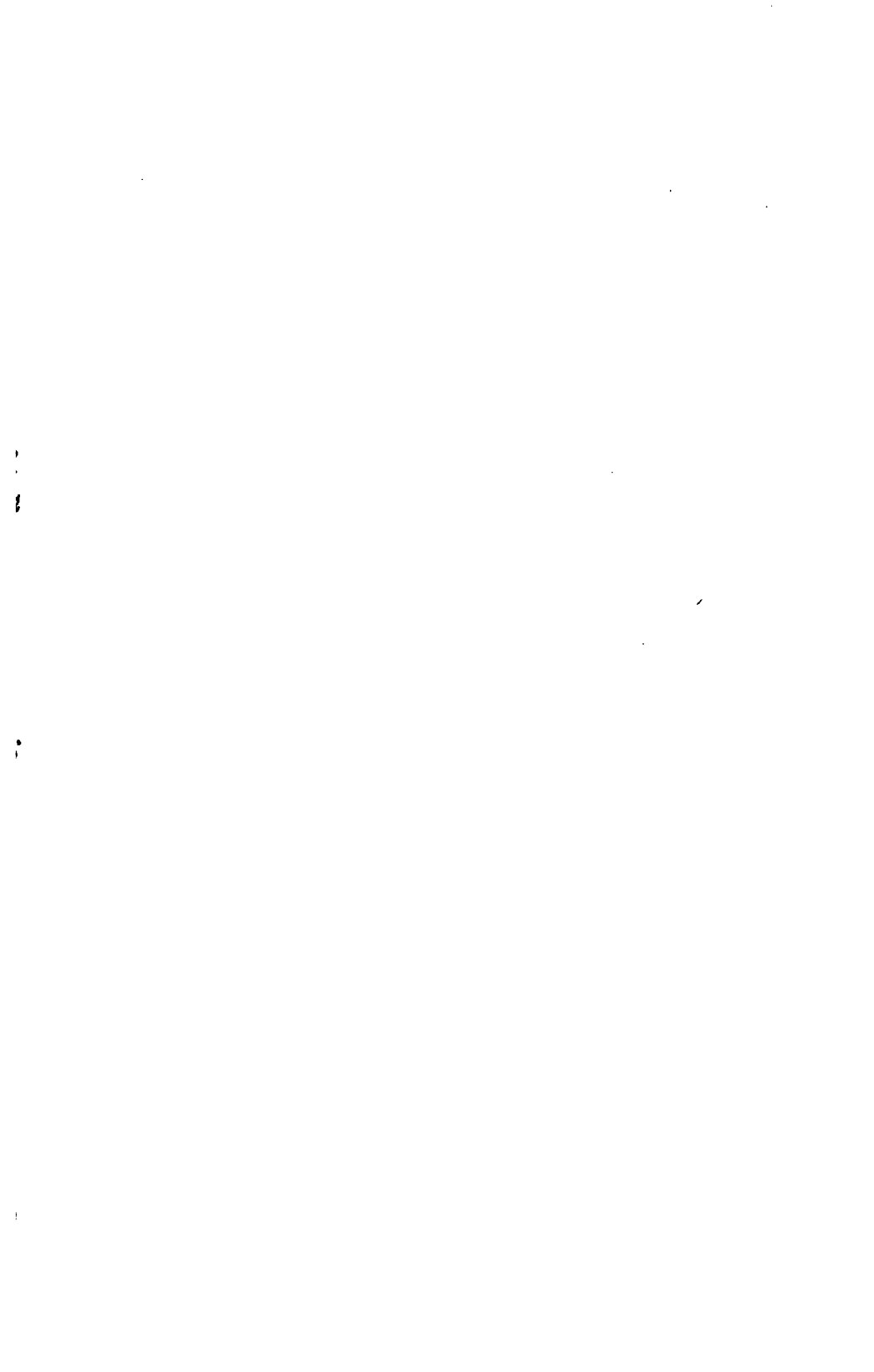
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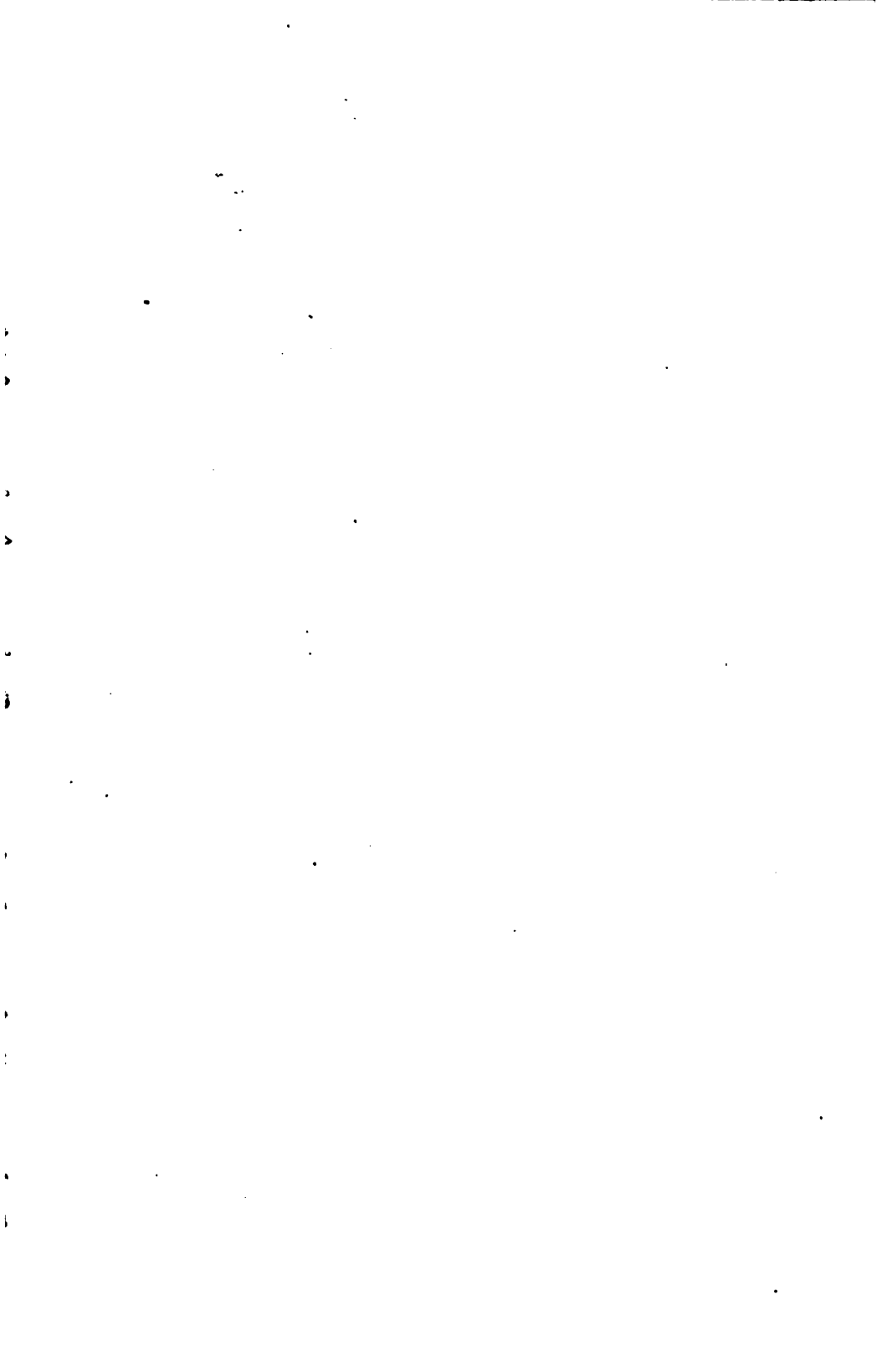
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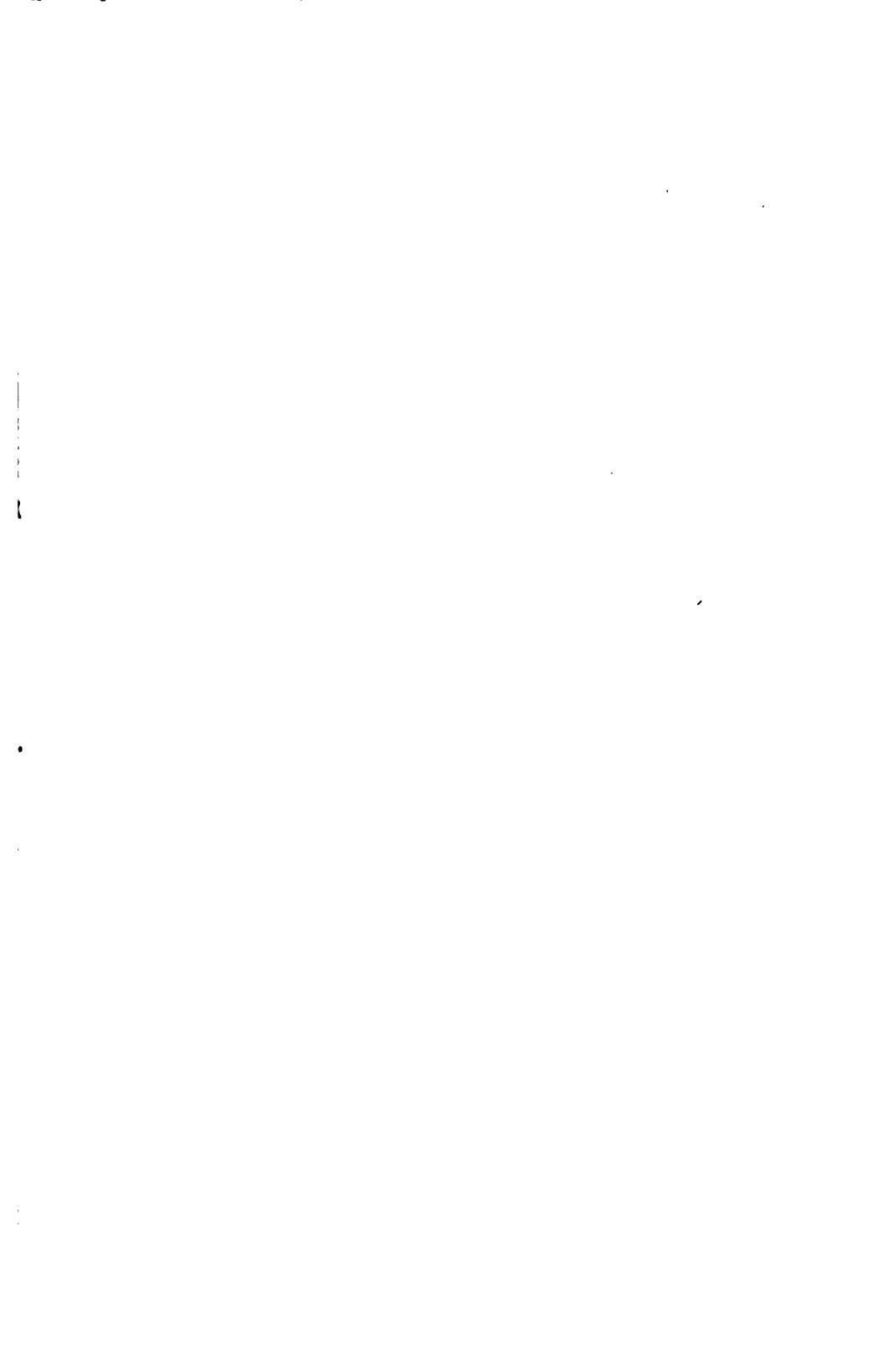


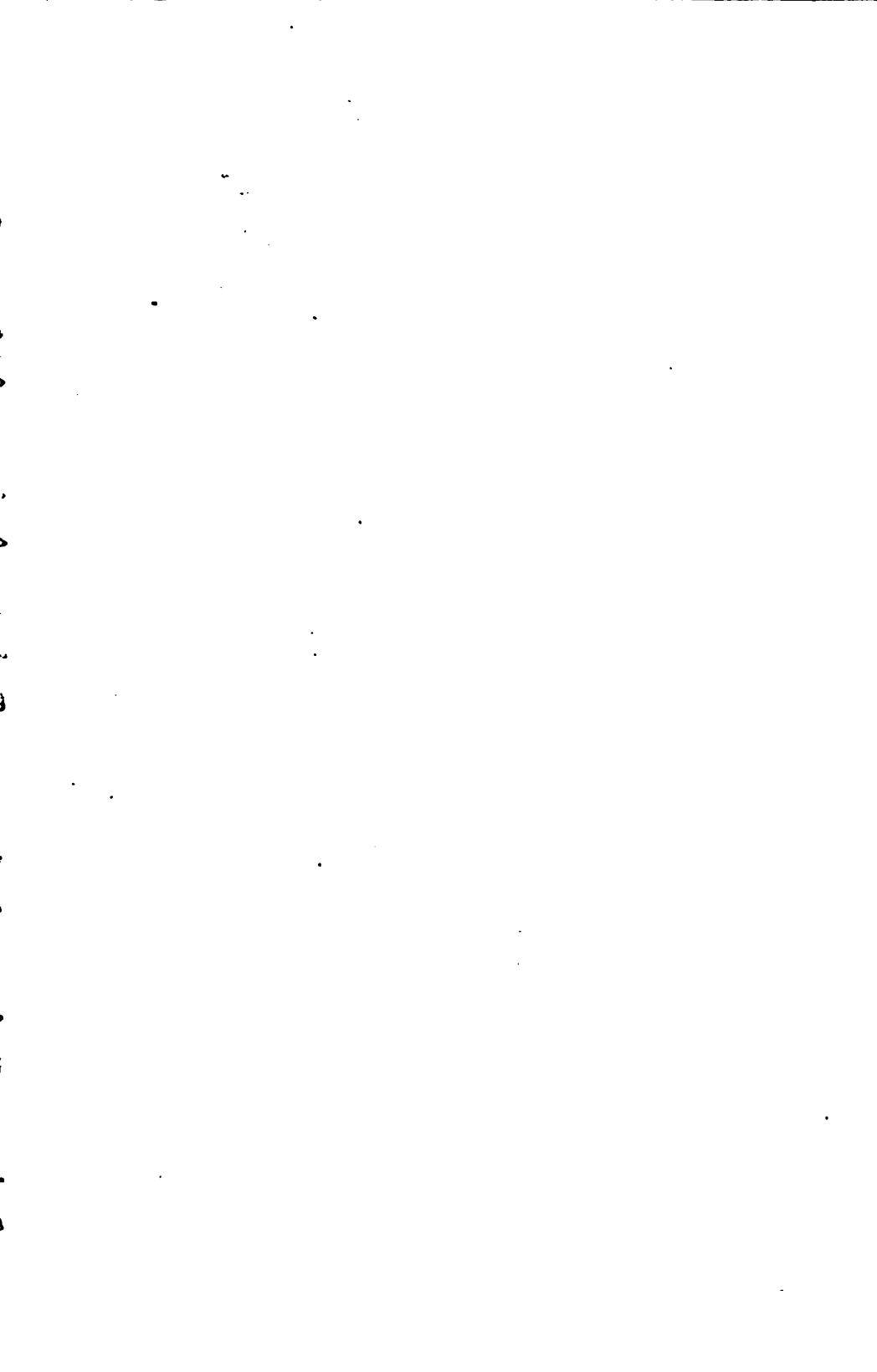




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ELIZABETHAN TRANSLATIONS FROM THE ITALIAN

THE TITLES OF SUCH WORKS NOW FIRST COLLECTED AND
ARRANGED, WITH ANNOTATIONS

BY

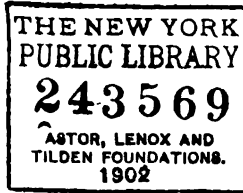
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ELIZABETHAN TRANSLATIONS FROM THE ITALIAN:
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INTRODUCTION.

All readers of the Elizabethan drama must have noticed the profound influence of the Italian literature of the Renaissance upon the poets of that time. Some of the playwrights, like Greene and Munday, were men of travel, "Italianated" Englishmen, who returned home with their heads full of the ideas and culture of the South. Ford and Marston do not hesitate to introduce Italian dialogue into their plays, for many of the dramatists were University men, and the Italian language was studied at Oxford and Cambridge along with Latin and Greek. The scholarly Ascham, inveighing against the Italian leanings of his countrymen, in *The Schoolmaster*, yet confesses,—“not because I do contemne either the knowledge of strange and diverse tonges, and namelie the Italian tonge, which nexte the Greeke and Latin tonge I like and love above all others.”

Spenser, in his Dedicatory Epistle to Sir Walter Raleigh, prefixed to *The Faery Queene*, ranks the Italian poets Ariosto and Tasso with Homer and Vergil. Marlowe was remembered, even by Shakspeare, not as the author of *Faustus* or of *Edward II.*, but of *Hero and Leander*, a poem written in the most perfervid Italian manner. Shakspeare's own *Venus and Adonis* was more popular in its day and generation than *Hamlet*, if we may judge by the evidence of editions. It was printed six times during the poet's life, while *Hamlet* only reached four editions. *I. Henry IV.*, apparently the most popular Shakspearean play on the Elizabethan stage, came to five editions in the same time.

Greene's novels were all modelled on the Italian, and they had such vogue that Nash says of them, "glad was that printer that might bee so blest to pay him deare for the very dregs of his wit." Sometimes, as in *Perimides* and *Philomela*, the imitation of Boccaccio is so close as to amount practically to translation. Boccaccio, by Greene's time, had become so familiar to the Elizabethans, through translations, that we even hear of Archbishop Whitgift permitting an Italian edition of the *Decameron*, in 1587. The *novelle* of Bandello and Ser Giovanni Fiorentino were almost as well known. Indeed, just as in Italy the *Decameron* was followed by scores of imitations, from every important Italian press, so from the Englishmen of Elizabeth's time, alive to new impressions of all sorts, and eager for stories, like children, the demand for novels was excessive.

The short story in prose, which was one of the earliest literary forms to develop in Romance literature, had never been properly acclimatized in England during the Middle Ages. Here then was a large body of literature ripe for exploitation, a whole new intellectual world to be possessed, and the bright young men coming up to London from the Universities, year by year, to try their fortunes in literature, were not slow to avail themselves of this treasure-trove. Translation after translation from the Italian and French poured forth from the busy presses. Ascham says they were "sold in every shop in London," and deplores their effect in the marring of manners. Stephen Gosson, writing a Puritan tract against the stage, *Plays Confuted in Five Actions*, takes yet stronger ground.—"Therefore, the devil not contented with the number he hath corrupted with reading Italian baudery, because all cannot read, presenteth us comedies out by the same pattern."

In reading the Elizabethan drama, my attention has been more and more directed towards this literary movement, and about a year ago I began to jot down in my note-book various facts that I met with, especially such as related to the trans-

lations from the Italian and the plays founded directly or indirectly upon them. I know of no systematic study of this subject and it has occurred to me that other students might be glad to make use of my results. I have, therefore, arranged my notes for publication, and in this and the following papers I shall hope to present at least a preliminary view of a field of English literature that is comparatively little known. My first sketch was two papers, one on the translations and one on the plays, but the material has so grown upon me that it has seemed best to classify the subject-matter more in detail.

I have collected more than one hundred and sixty translations from the Italian, made by ninety or more translators, including nearly every well known Elizabethan author, except Shakspeare and Bacon. Of these, translations of the *novelle*, the story-telling literature, whether prose, poetry, or history, easily occupy the first place. So I have grouped the books into three classes,—

I. Romances.

II. Poetry, plays, and metrical romances.

III. Miscellaneous books, including histories, the popular collections of apothegms and proverbs of the time, grammars, dictionaries, and scientific works of various kinds.

As to the plays, I discover that about one-third of the extant Elizabethan dramas can be traced to Italian influences in one way or another. The dramas separate themselves naturally into those whose plots are taken wholly, or in part, from Italian novels; and those, like the first cast of *Every Man in His Humour*, that are thoroughly English in character, but yet have an Italian setting, as though the author had judged that his play would please the audience of the Globe or the Blackfriars better, if its scene were laid upon the Rialto of Venice, or amid the stirring life of Florence.

Another interesting aspect of the subject is that of the *Stationers' Registers*, which reveal even more Italian books licensed during the period than printed. Some of these licenses I have already traced to continental publications, and I have

no doubt but that further research will throw light upon many more obscurities of this sort. The material of the Registers of the Company of Stationers, however, is so abundant, and so important for a complete understanding of the Italian Renaissance in England, that I have reserved it for a separate paper.

The present paper brings together some of the popular old romances, either prose translations, or imitations, of Italian *novelle*. It is not intended to be a complete list of all such translations between the years 1550 and 1660, the Elizabethan age, but only of those that I have met with up to this time.

It is based on Warton's chapter on *Translation of Italian Novels*, in his *History of English Poetry*, Section LX. Warton's knowledge was full and complete for his time, but the investigations of later writers have enabled me to correct many errors, and to enlarge the chapter to two or three times its original size.

In order to present the literature, growing, as it were, under the eye, I have arranged the titles in chronological order. The titles themselves are as complete as a careful scrutiny can make them, although some of them lack a date here, or a few words there, for further filling out. This is because I have often found as many as half a dozen variants of a single title, and it is only by a process of painstaking comparison that I have arrived at an approximate idea as to what the correct title must have been. The dates of publication I have compared in the same way, and feel about as sure of—it is a relative sureness only. Of the sizes of books, my experience, both among people and in libraries, is, that considerable vagueness on the subject exists, has existed, and will probably continue to exist. *The Dictionary of National Biography*, for instance, is commendably accurate upon the wording of titles and the dates of publication, but it seems to give a book size by favor and grace only. Collier's account of the Ellesmere collection reads exactly as if he had had the books in hand as he wrote, and yet he is almost certainly wrong about some of his octavos.

Many of these long titles read quaint enough, but it should be remembered that the publishers of those days did not have an overwhelmingly busy public to deal with. A title had to describe the subject very accurately to claim attention, and it mattered little to a fine Court lady or gentleman, if a whole page of title was followed by only twenty pages of "prettie historie," especially if the book was a hundred pretty histories bound up together.

And to one who has felt the charm and glamour of old London, the printers' colophons open up a world of imagination, "at the signe of the Blue-Bible," or "in Paules Churchyarde, at the sygne of the holye Ghoste," or "in the Forestreet without Crepelgate at the signe of the bel."

The dedications also, including the Queen and many of the great men and women of her Court, read like a roll of honor of one of the most brilliant epochs of history.

The subjects of the romances come from widely different sources, sometimes English, classical, or mediæval, but even then often traceable to Italy through French, Spanish, or Latin translations. I have included the *Diana Enamorada*, a Spanish imitation of the *Decameron*, because the translator, Bartholomew Young, was a well known translator from the Italian, having Englished Boccaccio's *Fiammetta*, and because it contains one tale, that of the *Shepherdess Felismena*, which may be the source of Shakspeare's *The Two Gentlemen of Verona*.

I have also included jest-book anecdotes, although a venerable jest properly speaking is of no nation or time. Many popular jests in the old plays are of oriental or late Latin or Greek origin. My reason for referring them to Domenichi or Sacchetti or Poggio is, that undoubtedly such anecdotes first found literary expression in Italy, and made their way from there into England. A string of jests, too, as in *Mery Tales*, *Wittie Questions*, and *Quicke Answeres*, is an Italian invention.

This literary form, common in Romance literature, explains the collections of tales, of which Painter's *Palace of Pleasure*

may be taken as the type. *The Palace of Pleasure* is made up of tales, partly translations and partly imitations of Italian *novelle*, and this is very generally the character of the collections of stories. Indeed, while translations from the Italian and French grew in favor, clever authors, like Fortescue and Rich and Pettie, began to turn out very good imitations of Boccaccio and Bandello, "inventions," they called them, "forged," Rich says, "only for delight."

In tracing the plays to their possible sources, I make no judgment as to matters of fact; my intention has been simply to put related facts in juxtaposition. I have found them scattered far and wide throughout both the English and the Italian literature of the period, and so far as I know they have never before been brought together. Sometimes the plot of a play occurs in several different Italian authors and in several different English translations, and sometimes the play was acted or printed before the translation appeared. This brings up the familiar problem, among others, whether Shakspeare, in addition to the odium of "small Latin and less Greek," was also ignorant of the Italian language. Thirteen of the great dramas go back to the old Italian novelists, and the Italian is not a difficult tongue. There would seem to be no inherent impossibility in the supposition that the poet knew Italian, or at least as much of it as he needed for the purposes of his art.

I have tried to avoid errors, but I cannot hope to have succeeded wholly. Mistakes are likely to creep in from two sources; it is a very wide field, little wrought, and I have gone but a short way into it. Again, nearly all of these books are extremely rare, only to be found in the British Museum, or at Bodley's, or in such unique private collections as the Ellesmere, or the Huth, or the Britwell. In all cases where it was possible, I have verified from reprints, and I may add in this connection that I have had access to the Libraries of Yale and Johns Hopkins Universities, and to that of the Peabody Institute. But where accuracy is so important, and

where it is practically impossible to be accurate, for geographical reasons, I cannot but feel that I have come far short.

I. ROMANCES.

The goodly History of the most noble and beautiful Lady Lucrez of Siens in Tuskan, and of her Lover Eurialus, very pleasant and delectable unto the Reader.

Impr. by John Kynge. 1560. 8vo. Black letter. Also, 1547. 12mo. 1669, 1741.

The goodli history of the . . . Ladye Lucrez of Scene in Tuskane, and of her lover Eurialus, etc. [Translated from the Latin of Pope Pius II.] B. L. [W. Copland? London. 1550?] 4to.

British Museum Catalogue title.

A boke of ij lovers Euryalus and Lucrezzie pleasaunte and Dilectable.

Entered to T. Norton. 1569. *Stationers' Register A.*

A booke intituled, the excellent historye of Euryalus and Lucretia.

Entered to T. Creede. Oct. 19, 1596. *Stationers' Register C.*

The Hystorie of the most noble knyght Plasidas [by J. Part-ridge] *and other rare pieces; collected (into one book) by Samuel Pepys (and forming part of the Pepysian Library at Magdalene College. Cambridge. [Edited by H. H. Gibbs. With colored illustrations.]) [London.] 1873. 4to.*

Roxburghe Club title.

One of these six pieces collected by Pepys, the third one, occupying the greater part of the book, and prefaced with an important introduction, is the "goodli hystory" of Lady Lucrez and her lover Eurialus. The colored illustration of the Roxburghe edition are facsimiles of the illustrations of the early German version of Lucrez and Eurialus, a large illuminated miniature from a French version, and of the binding and ornaments of the Pepysian volume.

Lucrece and Eurialus was an extremely popular romance, originally written in Latin, about 1440, by Aeneas Sylvius Piccolomini, then imperial poet and secretary, afterwards Pope Pius II.

"It went through twenty-three editions in the 15th century, and was eight times translated, one of the French translations being made 'à la prière et requeste des dames.' A German translation by Nicolaus von Wyle is embellished with coloured woodcuts of the most naive and amusing description. Three English translations were published, one before 1550.

"It is a tale of unlawful love, and tells how Lucrece, a married lady of Sienna, fell in love with Eurialus, a knight of the court of the Emperor Sigismond. It is, we are told, a story of real life, under fictitious names." Jusserand, *The English Novel in the Time of Shakespeare*, p. 81.

In Robert Laneham's quaint account of the Kenilworth festivities, 1575, he tells how an acquaintance of his, one Captain Cox, a mason by trade, had in his possession "Kyng Arthurz book, Huon of Burdeaus, The four suns of Aymon, Bevis of Hampton, and"—mason as he was, this same Italian novel—"Lucrece and Eurialus." Captain Cox, Laneham observes, had "great oversight in matters of storie."

The History of Aurelio and of Isabell, Daughter of the Kinge of Schotlande, nyewly translatede in foure languages, Frenche, Italien, Spanishe, and Inglishe.

Impressa en Anvers. 1556. 12mo. Also, Bruxelles. 1608. (In four languages.)

Warton (*History of English Poetry*, LX) gives '*L'Historie d'Aurelia et Isabella en Italien et Francoise*,' printed at Lyons by G. Rouille, in 1555, 16mo., and says that the romance was printed in 1586, in one volume, in Italian, French, and English, and again, in 1588, in Italian, Spanish, French, and English. I have not met with either of these editions, but I find the following entries in the Stationers' Register B.

'*Histoire de Aurelio et Isabella fille de Roy d'Escoce French, Italian and English.*'

Entered to Edward White. Aug. 8, 1586.

"*The historye of Aurelio and of Isabell, Doughter of the Kinge of Scottes, &c.* This booke is in foure languages, viz., Italian, Spanishe, Ffrenche and Englishe."

Entered to Edward Aggas. Nov. 20, 1588.

The polyglot editions show that Aurelio and Isabell was a favorite romance. It is attributed to Jean de Flores, and was translated from the Spanish into Italian by Lelio Aletifilo, and into French by G. Corrozet.

According to Warton Shakspeare's *The Tempest* was once thought to be founded on it. Fleay's note on the anonymous comedy, *Sweetnam the Woman-hater arraigned by Women*, 1620, 4to., is, "The plot is from a Spanish book, '*Historia da Aurelia y Isabella hija del Rey de Escotia,*' &c." *Chronicle of the English Drama*, Vol. II, p. 332.

"A translation of *Les Cent Nouvelles Nouvelles*, printed at Paris before the year 1500, and said to have been written by some of the royal family of France, but a compilation from the Italians, was licensed to be printed by John Waly (Walley), in 1557, under the title '*A Hundreth mery Tayles,*' together with '*The freere and the boye, stans puer ad mensam, and youthe, charite, and humylite.*' It was frequently reprinted, is mentioned as popular in Fletcher's *Nice Valour* (v. 3); and in *The London Chaunticleers*, so late as 1659, is cried for sale by a ballad-vender, with the *Seven Wise Men of Gotham* and *Scogan's Jests.*" Warton, *History of English Poetry*, LX.

Warton and the early Shakspeare commentators supposed that the *Hundred Merry Tales*, to which Beatrice alludes, *Much Ado About Nothing* (ii, 1), was a translation of *Les Cent Nouvelles Nouvelles*. But a large fragment of *A Hundreth mery Tayles* was discovered, in 1815, by the Rev. J. Conybeare, Professor of Poetry in Oxford University, and it proved to be a jest-book. It is without date, but was first printed by John Rastell, about 1525, folio, 24 leaves.

The allusion in Fletcher is plainly to a jest-book, and Beatrice's words are,—“that I had my good wit out of the

'*Hundred Merry Tales.*' Well, this was Signior Benedict that said so."

No. 5, of *A C. Mery Talys*, the story of the husband who gained a ring by his judgment, is found in the *Ducento Novelle* of Celio Malespini, Part I, Novella 2, printed at Venice, 1609, 4to. It was used by Webster and Dekker in *Northward Hoe* (i, 1).

Circes. Of John Baptista Gello, Florentyne. Translated out of Italian into Englyshe, by Henry Iden. Anno Domini M. D. L. VII. Cum privilegio ad imprimendum solum. [Colophon.]

Imprinted in Paules Church-yarde, at the sygne of the holye Ghoste, by John Cawoode, Printer to the Kinge and Quenes Maiesties. 1557. 16mo.

Dedicated to Lord Herbert of Cardiff, and his two brothers, Edward and Henry, to whom Iden was tutor.

The biographers of Gelli (Gello) say that his *Dialogue of Circe* was translated into English in 1599.

The Palace of Pleasure, Beautified, adorned and well furnished, with pleasaunt Histories and excellent Nouelles, selected out of diuers good and commendable authors. By William Painter Clarke of the Ordinaunce and Armarie. 1566.

Imprinted at London, by Henry Denham, for Richard Tottell and William Jones. 4to. Also, 1569. 4to. 1575. 4to. Black letter.

Dedicated to Ambrose, Earl of Warwick, a woodcut of whose crest, a Bear and ragged Staff, is put between the title and the colophon.

The second Tome of the Palace of Pleasure, conteyning manifolde store of goodly Histories, Tragicoall matters and other Morall argument, very requisite for delight and profit. Chosen and selected out of diuers good and commendable Authors. By William Painter, Clarke of the Ordinance and Armarie. Anno. 1567.

Imprinted at London, in Pater Noster Rowe, by Henrie Bynneman, for Nicholas England. 4to. A second edition of Vol. II has no date on the title-page.

Dedicated to Sir George Howard.

In the last edition, Vol. I contains sixty-six novels, and Vol. II, thirty-five, making one hundred and one tales in all. Both volumes. London. 1813. 4to. (Haslewood.)

Painter's sources in Romance literature were Boccaccio, Bandello, Belleforest, Ser Giovanni Fiorentino, Straparola, Masuccio, and the Queen of Navarre.

I find twenty-three Elizabethan plays whose plots are in *The Palace of Pleasure*; these are here numbered 1-23.

1. 39. *Gismonda and Guiscardo*. *Decameron*, iv, 1.
 1. *Tancred*. Written 1586-7. Sir Henry Wotton.
 2. *Tancred and Gismund*. 1592. 4to. Robert Wilmot.
1. 48. *Bindo and Ricciardo*. Ser Giovanni Fiorentino. *Il Pecorone*. ix, 1; also Bandello. 1, 25.
 3. Bendo and Ricardo. Acted, March 4, 1592. Henslowe.
1. 40. *Mahomet and Hyerene*. Bandello. 1, 10. Belleforest. 1.
 4. *The Turkish Mahomet and Hiren the Fair Greek*. A lost play by George Peele, supposed to be the *Mahomet* of Henslowe's *Diary*, Aug. 14, 1594. There are two later plays on this subject,—
5. *Osmund the Great Turk*. 1657. 8vo. Lodowick Carlell.
6. *The Unhappy Fair Irene*. 1658. 4to. Gilbert Swinhoe.

Irene is also the subject of poems by Charles Goring, 1708, and Dr. Johnson, 1749.
1. 46. *Countess of Salisbury*. Bandello. 11, 37. Belleforest. Tom. 1.
 7. *Edward III*. 1596. 4to. Anonymous.

Fleay attributes this play to Marlowe, and thinks that Shakspeare put into it the episode of the Countess of Salisbury, from Painter's tale.

2. 25. *Romeo and Juliet*. Bandello. II, 9. Belleforest. Tom. 1.
An extremely popular Italian tale, occurring also in Masuccio, Girolamo de la Corte, Luigi da Porto, and an Italian tragedy, by Luigi Groto.
8. *Romeo and Juliet*. 1597. 4to. Shakspeare.
1. 49. *Philenio Sisterno*. Straparola. *Tredici notte piacevole*. 2, 2. Also, Bandello. I, 3.
9. *The Merry Wives of Windsor*. 1602. 4to. Shakspeare.
1. 66. *Doctor of Laws*. Masuccio. *Il Novellino*. II, 17.
10. *The Dutch Courtesan*. 1605. 4to. Marston.
11. *The Cuckqueans and the Cuckolds Errants, or The Bearing Down the Inn*. William Percy.
Printed by the Roxburghe Club. 1824.
2. 7. *Sophonisba*. Bandello. I, 41. Petrarch. *Trionfi*.
12. *The Wonder of Women, or Sophonisba her Tragedy*. 1606. 4to. Marston.
Sophonisba's story furnished the theme of two later English plays,—
Sophonisba, or Hannibal's Overthrow. 1676. Nathaniel Lee.
Sophonisba. First acted Feb. 28, 1730. James Thomson.
2. 27. *Lord of Virle*. Bandello. III, 17. Belleforest. Tom. 1, 13.
13. *The Dumb Knight*. 1608. 4to. Gervase Markham and Lewis Machin.
14. *The Queen, or The Excellency of her Sex*. 1653. Anonymous.
2. 24. *Bianca Maria, Countess of Celant*. Bandello. I, 4. Belleforest. Vol. II. Nov. 20.
15. *The Insatiate Countess (Barksted's Tragedy)*. 1613. 4to. Marston.
2. 17. *Ansaldo and Dianora*. *Decameron*. x, 5.
16. *The Two Merry Milkmaids, or The Best Words wear the Garland*. 1620. 4to. J. C.

17. *Four Plays in One*. 1647. Folio. Beaumont and Fletcher.

Triumph of Honour, or Diana.

1. 38. *Giletta of Narbonne*. *Decameron*. III, 9.
 18. *All's Well that Ends Well*. 1623. Folio. Shakspeare.
 2. 23. *Dutchess of Malfy*. Bandello. I, 26. Bandello's tragical history of the Duchess of Malfi was extremely popular. Besides Painter's translation, there are three others:—by Belleforest. II, 19, 1569; by Simon Goulart, *Histoires Admirables*. 1600; and by Thomas Beard. *Theatre of God's Judgements*. Ch. XXII. 1597. The romance is mentioned in *The Forrest of Fancy*. 1579; in Whetstone's *Heptameron of Civill Discourses*. *The fift Daies Exercise*. 1582; and in Greene's *Gwydonius the Carde of Fancie*. 1584.

It is also the subject of a Spanish play, Lope de Vega's *Comedia famosa del mayordomo de la duquesa de Amalfi*.

19. *The Duchess of Malfi*. 1623. 4to. Webster.
 1. 57. *Wife Punished*. Queen of Navarre. *Heptameron*. Nov. 32. (Codrington's translation.) Also, Bandello. III, 18.
 20. *Albovine, King of the Lombards*. 1629. 4to. Sir William Davenant.
 2. 28. *Lady of Boeme*. Bandello. I, 21.
 21. *The Picture*. 1630. 4to. Massinger.
 1. 58. *President of Grenoble*. Bandello. I, 35. Queen of Navarre. *Heptameron*. Nov. 47. (Codrington's translation.)
 22. *Love's Cruelty*. 1640. 4to. James Shirley.
 2. 22. *Alexander of Medici and the Miller's Daughter*. Bandello. II, 15. Belleforest. I, 12.
 23. *The Maid in the Mill*. 1647. Folio. Fletcher.
 2. 26. *Two Gentlemen of Venice*. Bandello. I, 15. Belleforest. Tom. iii, p. 58.

This tale furnishes the comic underplot of the tragedy of *The Insatiate Countess*. See 15, above.

Mery Tales, Wittie Questions, and Quicke Answeres. Very pleasant to be Readde. London. H. Wykes. 1567. 12mo. 140 anecdotes.

Reprinted in the *Shakespeare Jest-Books*. Vol. I. London. 1864. 8vo. Ed. W. Carew Hazlitt.

The original was printed by Thomas Berthelet, without date (about 1535), 4to., and contained 114 anecdotes.

These anecdotes are English, classical, and Italian or French. I give a list of those manifestly of Italian origin.

32. *The oration of the ambassadour sent to Pope Urban.*

37. *Of the friere that gave scrowes (scrolls) agaynst the pestilence.* Scene, Tivoli.

Poggio. *Facetiae*. CCXXXIII. *De "Brevi" contra pestem ad collum suspendendo.*

38. *Of the phisition that used to write bylles over eve.*

An Italian physician wrote out his prescriptions beforehand, and kept a supply by him in a bag. When a patient came, he would draw one out, and say,

Prega Dio te la mandi bona,

"Pray God to send thee a good one."

Poggio. *Facetiae*. CCIII. *Facetum medici qui sorte medelas dabat.*

40. *Of the hermite of Padowe.*

Poggio. *Facetiae*. CXLII. *De eremita qui multas mulieres in concubitu habuit.*

51. *Of the inholders wife and her ii lovers.* Scene, Florence.

Poggio. *Facetiae*. CCLXVII. *Callida consilia Florentinae foeminae in facinore deprehensae.*

52. *Of hym that healed franticke men.* Scene, Italy.

58. *Of the foole that thought hym self deed.* Scene, Florence.

Poggio. *Facetiae*. COLXVIII. *De mortuo vivo ad sepulchram deducto, loquente et risum movente*. Also, Grazzini (Il Lasca), *Cena Seconda*. *Novella* II.

60. *Of him that sought his asse and rode on his back*. Scene, Florence.

Poggio. *Facetiae*. LX. *Fabula Mancini*.

This anecdote is also the twelfth tale of *Les Cent Nouvelles Nouvelles*, and has been imitated by La Fontaine in the fable of *Le Villageois qui cherche son veau*.

87. *Of Dante's answers to the jester*.

Poggio. *Facetiae*. LVII. *Responsio elegans Dantis, poetae Florentini*.

An anecdote of Dante while living with Cane della Scala, Lord of Verona. The jester is clothed in purple and fine linen, while the poet is proving,

come sa di sale

Lo pane altrui, e com' è duro calle

Lo scendere e'l salir per l'altrui scale.

Il Paradiso, Canto, XVII, 58-60.

91. *Of the excellent paynter that had foule children*. Scene, Rome.

93. *Of the marchaunt of Florence called Charles*. Scene, Rome.

100. *Of the fryer that confessed the woman*.

"A favorite tale with the early Italian novelists."

Dunlop. *History of Fiction*. II, 364-5.

Poggio has four variations of the theme, *Facetiae*, XLVI, CXV, CXLII, and CLV.

103. *Of the olde man that put him selfe in his sonnes handes*. The original of this tale is the Fabliau of *La Honce Partie*, in Barbazan's collection. It is told by Ortensio Lando, also, in his *Varii Componimenti*. Venice. 1552. 8vo. It is a sort of Lear story.

122. *Of the Italian friar that should preach before the B. of Rome and his cardinals*.

The witty friar was Roberto Caraccioli-Caraccioli, called Robert Liciens, born 1425.

140. *What an Italian fryer dyd in his preachyng.*
Another anecdote of Robert Liciens.

Certaine Tragicall Discourses written oute of Frenche and Latin, by Geffraie Fenton, no lesse profitable than pleasaunt, and of like Necessitye to al degrees that take pleasure in antiquities or forraine reportes. Mon heur viendra.

Imprinted at London in Flete-strete nere to Saint Dunstons Church by Thomas Marshe. Anno Domini. 1567. 4to. Black letter. 317 leaves. Also, 1576. 4to., and 1579. 4to. Black letter.

Dedicated to Lady Mary Sydney.

Warton characterizes Fenton's "Discourses" as "the most capital miscellany of its kind." There are in all thirteen well-selected, well-told stories, whose short titles it is quite worth while to note.

1. *The Gentleman of Sienna.*

This is a translation of Illicini's celebrated *novella*, *The Courteous Salimbeni*. Bandello tells the same story, I, 49.

Like *Romeo and Juliet*, the tale is said to be founded on fact, and to record an actual occurrence in the history of the two noble Sienese families of Salimbeni and Montanini.

The underplot of Heywood's comedy, *A Woman Killed with Kindness*, 1607, 4to., has been traced to this novel.

2. *Livio and Camilla.*
3. *A Young Lady of Milan.*
4. *The Albanoyse Captain.*
5. *Young Gentleman of Milan.*
6. *The Villainy of an Abbot.*
7. *The Countess of Celant.*

Bandello also tells this story, I, 4. It is the source of Marston's tragedy, *The Insatiate Countess* (*Barksted's Tragedy*). 1613. 4to.

8. *The Drowning of Julia.*
9. *The Lady of Chabrye.*
10. *The Love of Luchin.*
11. *The Widow's Cruelty.*

Bandello, III, 7. The incident of the lady swearing her lover to be dumb, for three years in Fenton's story, occurs in two Elizabethan dramas;—*The Dumb Knight*, 1613, 4to., by Gervase Markham and Lewis Machin, and the anonymous tragi-comedy, *The Queen, or The Excellency of her Sex*, which Alexander Gough edited in 1653, as discovered by a "person of Honor."

12. *Perillo and Carnosyna.*

13. *Dom Diego and Genivera.* Bandello. I, 27.

Fenton translated the tales from Boisteau-Belleforest's *Histoires Tragiques*, which is a French translation of Bandello. The work was finished in Paris, and was published by the author as the first fruits of his travels.

The Fearfull Fancies of the Florentine Cooper. Written in Tuscan by John Baptist Gelli, one of the free studie of Florence. And for recreation translated into English.

London. 1568. 8vo. 1599. 12mo. 1702. 8vo. By William Barker, of Magdalen College, Oxford.

Giambattista Gelli was the author of the *Dialogue of Circe*, translated into English, in 1557, by Henry Iden.

The Forest, or Collection of Historyes no lesse profitable, than pleasant and necessary, doone out of Frenche into English by Thomas Fortescue.

London. 1571. 4to. Black letter. 1576. 4to. In four books.

Dedicated to John Fortescue, Esq. (Sir John Fortescue), Keeper of the Wardrobe.

The first license of this collection of tales, to W. Jones, in 1570, is said to be with the authority of the Bishop of London.

I find another license in Register C, Nov. 8, 1596, to John Danter,—

“Entred for his copie, *saluo iure Cuiuscunque* The forest or collection of histories printed by John Day 1576 provyded that this entrance shalbe voyd yf any have right to it by a former entrance.”

“The genius of these tales may be discerned from their history. The book is said to have been written in Spanish, by Petro de Messia, thence translated into Italian, thence into French, by Claude Cruget, a citizen of Paris, and lastly from French into English, by Fortescue. But many of the stories seem to have originally migrated from Italy into Spain.” Warton, *History of English Poetry*, LX.

A hundreth Sundrie Flowres bounde up in one small Poesie: Gathered partly by Translation in the fyne outlandish Gardins of Euripides, Ovid, Petrarke, Ariosto, and others, and partly by invention out of our owne fruitefull orchardes in England.

London, for Richarde Smith, n. d. (1572).

George Gascoigne.

This work was published during Gascoigne's military adventures in Holland, and without his authority, by H. [enry?] W. [otton?], who had obtained the manuscript from G. [eorge?] T. [urberville?].

It contains *Supposes*, and *A discourse of the adventures passed by Master F. [erdinando] J. [eronimi]*, a prose tale from the Italian, interspersed with a few lyrics. A second edition was published by Gascoigne himself, in 1575, with a new title.

The Posies of George Gascoigne, Esquire. Corrected, perfected, and augmented by the authour.

London, for R. Smith. 1575. 4to. Pp. 502. 1587. 4to.

Gascoigne divided the *Posies* into three parts, Flowres, Hearbes, and Weedes. One of the ‘Hearbes’ is the comedy *Supposes*, and the ‘Weedes’ is chiefly occupied with a revised version of,—

The pleasant fable of Ferdinando Jeronimi and Leonora de Velasco, translated out of the riding tales of Bartello (i. e. Bandello, *Dictionary of National Biography*).

The volume concludes with a critical essay, in prose, entitled, *Certaine notes of Instruction concerning the making of verse or ryme in English, written at the request of Master Edouardo Donati*.

I do not find the tale of Ferdinando Jeronimi and Leonora de Velasco in Bandello. Fleay (*Chronicle of the English Drama*, Vol. I, under Gascoigne) takes Bartello to be a fictitious author, and says that the story relates Gascoigne's own 'adventures' with Elinor Manners Bouchier, Countess of Bath. The tale is a pasquil, in the title it is called 'a fable,' and it is an historical fact that Gascoigne was before the Privy Council, in 1572, as "a deviser of slanderous pasquils against divers persons of great calling."

Monophylo, drawne into Englishe by Geffray Fenton. A Philosophical Discourse, and Diuision of Love.

London. By Wylliam Seres. 1572. 4to.

Dedicated to Lady Hoby.

"Among Mr. Oldys's books was the '*Life of Sir Meliado a British Knight*,' translated from the Italian, in 1572.

"Meliadus del Espinoy, and Meliadus le noir Oeil, are the thirty-seventh and thirty-eighth Knights of the Round Table, in R. Robinson's *Auncient Order*, &c. London. 1583. 4to. Black letter. Chiefly a French translation." Warton, *History of English Poetry*, LX.

The pretie and wittie Historie of Arnalte and Lucenda [Translated from B. Maraffi's Italian version of the Greek original, together with the Italian version], with certain Rules and Dialogues set foorth for the Learner of the Italian Tong . . . , by C. Hollyband, &c.

London. 1575. 16mo. 1591. 16mo. 1597. 8vo. 1608. 8vo. 1639. 16mo.

The editions of 1597 and 1608 were printed with Hollyband's *The Italian Schoole-maister*. I find also, in *Register C*, a license to the two Purfootes, dated Aug. 19, 1598.

The British Museum copy has the autograph of Horace Walpole, Earl of Orford, on the flyleaf.

The Roche of Regard: divided into foure parts. The first, the Castle of delight: wherein is reported, the wretched end of wanton and dissolute living. The second, the Garden of Un-thriftinesse: wherein are many sweete flowers (or rather fancies) of honest love. The thirde, the Arbour of Vertue: wherein slaunder is highly punished and virtuous Ladies and Gentlewomen worthily commended. The fourth, the Orchard of Repentance: wherein are discoursed the miseries that follow dicing, the mischiefes of quareling, the fall of prodigalitie, &c. All the invention, collection and translation of George Whetstons Gent. Formae nulla fides. 1576. 4to. Black letter. 132 leaves.

The date is learned from the colophon on Sign. R. vi, which reads, "Imprinted at London for Robert Waley, 1576."

The *Roche of Regard* is Whetstone's first publication, and is in both prose and verse. One of the poems of the *Castle of Delight*, Part I, is upon "the disordered life of Bianca Maria, Countesse of Celant, in forme of her complainte, supposed at the houre of her beheading," which is continued by "an Invective, written by Roberto San Severino, Earle of Giazzo, against Bianca Maria." This novel from Bandello, 1, 4, had already been translated by Painter, 1567, *The Palace of Pleasure*, 2, 24, and by Fenton, 1567, *Certaine Tragical Discourses*. Whetstone relates the story again, in prose, in his *Heptameron*, 1582. Marston's *The Insatiate Countess (Barksted's Tragedy)*, 1613, 4to., is founded on it.

A tale of the *Arbour of Vertue*, Part III, from Bandello, 1, 21, is *The Lady of Boeme*, Painter, 2, 28. It is the subject of Massinger's tragi-comedy, *The Picture*, acted in 1629, printed 1630, 4to.

The "dolorous discourse of Dom Diego," in the *Garden of Unthriftinesse*, Part II, is Fenton's thirteenth tale. It is *Bandello*, I, 21.

Foure Straunge and Lamentable Tragical Histories Translated out of Frenche into English by Robert Smythe. 1577. 8vo.

A French collection, but probably of Italian growth.

A Courtlie Controversie of Cupid's Cautels: Contayning five Tragical Histories, very pithie, pleasant, pitifull, and profitable: discoursed uppon wyth Argumentes of Love, by three Gentlemen and two Gentlewomen, entermedled with divers delicate Sonets and Rithmes, exceeding delightfull to refresh the yrkesomeesse of tedious Tyme. Translated out of French, as neare as our English Phrase will permit, by H. [enry] W. [otton] Gentleman.

At London. Imprinted by Francis Coldocke and Henry Bynneman. 1578. 4to. Black letter. 176 leaves.

Five tales, interspersed with poems. The plot of *The Tragedy of Solymán and Perseda*, 1599, 4to., attributed to Thomas Kyd, is taken from the first novel in this collection. Of another tale, William Rufus is the hero, and the scene is laid in England. This tale contains one of the earliest echo songs in English; it is sung by the King.

"Bishop Tanner, I think, in his correspondence with the learned and accurate Thomas Baker of Cambridge, mentions a prose English version of the *Novelle* of *Bandello*, . . . in 1580, by W. W. Had I seen this performance, for which I have searched Tanner's library in vain, I would have informed the inquisitive reader how far it accommodated Shakespeare in the conduct of the *Tragedy of Romeo and Juliet*. As to the translator, I make no doubt that the initials W. W. imply William Warner the author of *Albion's England*, who was esteemed by his cotemporaries as one of the refiners of our

language, and is said in Meres's *Wit's Treasury*, to be one of those by whom 'the English tongue is mightily enriched, and gorgeously invested in rare ornaments and replendent habiliments.'" Warton, *History of English Poetry*, Section LX.

I have found no translations from Bandello, except two metrical romances, Arthur Brooke's *Romeo and Juliet* and Thomas Achelley's *Violenta and Didaco*, and such separate novels as occur in Painter and other translators.

I add twenty-seven Elizabethan plays upon subjects taken from Bandello's *Novelle*. Of these, however, it will be noticed, that nineteen are already grouped under Painter's *Palace of Pleasure*, and that the other seven all date from the year 1600 on. There would seem to be little doubt but that the dramatists came to know Bandello through Painter's collection.

I. 25. (1) *Bendo and Ricardo*. Acted March 4, 1592. Henslowe.

I. 10. (2) *The Turkish Mahomet and Hiren the Fair Greek*. George Peele. This lost play is supposed to be the *Mahomet* of Henslowe's *Diary*, Aug. 14, 1594. Compare also,

(3) *Osmund the Great Turk*. 1657. 8vo. Lodowick Carlell.

(4) *The Unhappy Fair Irene*. 1658. 4to. Gilbert Swinhoe.

II. 37. (5) *Edward III*. 1596. 4to. Anonymous.

II. 9. (6) *Romeo and Juliet*. 1597. 4to. Shakspeare.

I. 22. (7) *Much Ado About Nothing*. 1600. 4to. Shakspeare.

I. 3. (8) *The Merry Wives of Windsor*. 1602. 4to. Shakspeare.

II. 34. (9) *The Life and Death of Thomas Lord Cromwell*. 1602. W. S.

I. 41. (10) *The Wonder of Women, or Sophonisba her Tragedy*. 1606. 4to. Marston.

I. 49. (11) *A Woman Killed with Kindness*. 1607. 4to. Heywood.

- III. 17. (12) *The Dumb Knight*. 1608. 4to. Markham and Machin.
- (13) *The Queen, or The Excellency of her Sex*. 1653. Anonymous.
- II. 11. (14) *The Atheist's Tragedy*. 1611. 4to. Cyril Tourneur.
- I. 4. (15) *The Insatiate Countess (Barksled's Tragedy)*. 1613. 4to. Marston. Also, I, 15, for the comic underplot.
- I. 26. (16) *The Duchess of Malfi*. 1623. 4to. Webster.
- II. 36. (17) *Twelfth Night*. 1623. Folio. Shakspeare.
- III. 18. (18) *Albovine, King of the Lombards*. 1629. 4to. Sir William Davenant.
- I. 21. (19) *The Picture*. 1630. 4to. Massinger.
- IV. 1. (20) *The Broken Heart*. 1633. 4to. Ford.
- I. 35. (21) *Love's Cruelty*. 1640. 4to. Shirley.
- II. 15. (22) *The Maid in the Mill*. 1647. Folio. Fletcher.
- (23) *Four Plays in One*. 1647. Folio. Beaumont and Fletcher.
- I. 1. *Triumph of Death* (Story of the *Buondelmonte* and the *Amidei*. Dante. *Il Paradiso*. Canto XVI, 66-140; also Macchiavelli. *Istorie Fiorentine*. Lib. II., and Ser Giovanni Fiorentino. *Il Pecorone*. VIII. 1).
- I. 42. *Triumph of Time*.
- I. 26. (24) *Gripus and Hegio*. 1647. Folio. Robert Baron. This play is made out of *The Duchess of Malfi*.
- III. 19. (25) *The Mad Lover*. 1647. Folio. Fletcher.
- I. 22. (26) *The Law Against Lovers*. 1673. Folio. Sir William Davenant. This play is simply a mixture of the two plots of *Much Ado About Nothing* and *Measure for Measure*.
- III. 18. (27) *The Witch*. 1788. 8vo. Middleton. Again, the story of Rosimunda, told by Macchiavelli, in his *Istorie Fiorentine*, and after him

by Bandello, Belleforest, and Queen Margaret.
Compare *Albovine*.

A Posie of Gilloflowers, eche differing from other in Colour and Odour, yet all sweet. By Humfrey Gifford, Gent. Imprinted at London for John Perin, and are to be solde at his shop in Paules Churchyarde, at the signe of the Angell. 1580. 4to.

Gifford's *Posie of Gilloflowers* is made up of prose translations from the Italian and French, and a collection of poems, devotional, moral, and narrative. The prose is dedicated, "To the Worshipfull his very good Maister, Edward Cope of Edon, Esquier;" the poetry, "To the Worshipfull John Stafford of Bletherwicke, Esquier."

Rich his Farewell to Militarie Profession; containing very pleasant Discourses, in 8 Novels, fit for a peaceable Time. Gathered to-gether for the onely Delight of the courteous Gentlewomen both of England and Ireland, for whose onely Pleasure they were collected to-gether, and unto whom they are directed and dedicated. Newly augmented. By Barnaby Riche, Gentleman. Malui me divitem esse quā vocari.

Imprinted at London by Robert Walley. 1581. 4to. Also, 1606. 4to.

There are nine novels in this collection, four of them Italian, the other five, "forged only for delight." The popular tale of *Belphegor* was apparently added as an afterthought to give wind to the author's sail. The titles read,—

1. *Sappho, Duke of Mantona.*
2. *Apollonius and Silla.*
3. *Nicander and Lucilla.*
4. *Fineo and Fiamma.*
5. *Two Brethren and their Wives.*
6. *Gonzales and his virtuous wife Agatha.*
7. *Arimanthus born a leper.*
8. *Philotus and Emelia.*
9. *Belphegor.*

Four of these romances were dramatized on the Elizabethan stage.

1. *Sappho, Duke of Mantona*, is the source of the play, *The Weakest Goeth to the Wall*, 1600, 4to., attributed, for no particular reason, to Webster.
2. The history of *Apollonius and Silla* is the story of *Twelfth Night*, 1623, folio. It is found in Bandello, II, 36, the tale of Nicuola; in Belleforest, tom. iv, hist. 7; in Cinthio's *Gli Ecatommiti*, and in three Italian *Inganni* comedies. The same theme furnishes the plot of a French play, *Les Abusés*, 1543, translated from the Italian, and of Rueda's *Comedia de los Engaños*.
8. *Philotus and Emelia* found dramatic expression in Sir David Lindsay's comedy, *Philotus*. 1603. 4to.
9. *Belphegor*, founded on Macchiavelli's novel, *The Marriage of Belphegor*, is the subject of four English plays,—
 - a. *Grim the Collier of Croydon, or the Devil and his Dame*. Licensed 1600. Printed in 1662. 12mo. William Haughton.
 - b. *If it be not good, the Devil is in it*. 1612. 4to. Thomas Dekker.
 - c. *The Devil is An Ass*. 1641. Folio. Ben Jonson.
 - d. *Belphegor*. 1690. John Wilson.

Belphegor is the devil married to a shrewish wife.

An Heptameron of Civill Discourses, containing the Christ-masse Exercise of sundrie well courted Gentlemen and Gentlewomen . . . wherein is renowed the vertues of a most honourable . . . gentleman (Phylloxenus).

London, by Richard Jones. 1582. 4to. Black letter.

George Whetstone.

The *Heptameron* is in prose, interspersed with poetry. It is principally a translation from an Italian author whom Whetstone calls 'Signior Philoxenus.' A second edition, entitled *Aurelia*, appeared in 1593.

Aurelia, The Paragon of Pleasure and Princely Delights: containing the seven dayes Solace in Christmas Holydayes of Madona Aurelia, Queen of the Christmas Pastures, and sundry other well-courted Gentlemen and Gentlewomen in a Noble Gentleman's Pallace.

London. R. Jones. 1593. 4to.

One of the novels in the *Heptameron* is from Cinthio's *Gli Ecatommiti*. Decade 8, Novel 5. Whetstone used the romance for his comedy of *Promos and Cassandra*, 1578, 4to., the play upon which Shakspeare founded *Measure for Measure*. 1623. Folio. Cinthio dramatized his own story as *Epitia*.

A romance from Bandello, 1, 4, is Painter's *Bianca Maria, Countess of Celant*, already versified by Whetstone in his *Rock of Regarde*, 1576; a marginal note in the *Heptameron* reads, "the fall of Maria Bianca, is written by the author in his booke, intituld *The Roche of Regarde*." Marston's *The Insatiate Countess*, 1613, 4to., is founded on the story. See Painter, *The Palace of Pleasure*, and Fenton, *Certaine Tragical Discourses*.

One of the third day's exercises concludes like Bandello's story of Rosimunda, III, 18, which is the source of Sir William Davenant's tragedy, *Albovine, King of the Lombards*. 1629. 4to.

Amorous Fiammetta; wherein is sette downe a Catalogue of all and singuler passions of Loue and Jealousie, incident to an enamoured yong Gentlewoman with a notable Caueat for all Women to eschewe deceitfull and wicked Loue, by an apparant example of a Neapolitan Lady; her approved and long miseries, and wyth many sound Dehortations from the same. First wrytten in Italian by Master John Boccace, the learned Florentine and Poet-Laureat, and now done into English. by B. Giouano del M. Temp. [Bartholomew Young, of the Middle Temple]. With Notes in the margine, and with a Table in the ends of the cheefest matters, &c.

• At London. Printed by J. [ohn] C. [harlewood] for Thomas Newman, &c. 1587. 4to. Black letter. 131 leaves.

Dedicated to Sir Willian Hatton, Knight.

A translation of Boccaccio's romance, *Amorosa Fiammetta*. The heroine is the Princess Maria, natural daughter of King Robert, of Naples, with whom Boccaccio formed a Platonic friendship during his life in Naples.

Licensed to Thomas Gubbyn and Thomas Newman, Sept. 18, 1587, as follows,—

"*Amorous fiammetta*, translated out of Italian. Authourised under the bishop of Londons hand." *Stationers' Register B*.

Banishment of Cupid.

London. Imprinted for T. Marshe. No date. Small 8vo. Also, 1587. 12mo.

An Italian romance, translated by Thomas Hedley.

Perimides the Blacke-Smith: A golden methode how to use the minde in pleasant and profitable exercise. Wherein is contained speciall principles fit for the highest to imitate, and the meanest to put in practise, how best to spend the wearie winters nights, or the longest summers Evenings, in honest and delightfull recreation. Wherein we may learne to avoide idlenesse and wanton scurrilitie, which divers appoint as the end of their pastimes. Heerein are interlaced three merrie and necessarie discourses fit for our time: with certaine pleasant Histories and tragicall tales, which may breed delight to all, and offence to none. Omne tulit punctum, qui miscuit utile dulci.

London. Printed by John Wolfe, for Edward White. 1588. 4to.

Robert Greene.

This is a collection of love-stories told in the Italian manner, and largely borrowed from Boccaccio. The Memphian blacksmith, Perimides, and his wife, Delia, relate them to each other after their day's work is done. As in Greene's

Menaphon, some charming poetry is scattered here and there throughout.

Perimides's tale of the first night, Mariana's story, is a close copy of the story of Madonna Beritola Caracciola. *Decameron*. II, 6.

A prefatory "Address to the Gentlemen Readers" contains a satirical notice of Marlowe's *Tamburlaine*.

Palmerin d'Oliva. Translated by A. M.

London. John Charlewood. 1588. 4to.

Palmerin D'Oliva. *The First Part: Shewing the Mirrour of Nobilitie, the Map of Honour, Anatomie of rare Fortunes, Heroicall presidents of Love, wonder of Chivalrie, and the most accomplished Knight in all perfection &c.* Written in Spanish, Italian, and French: and from them turned into English by A. M. &c.

London. Printed for B. Alsop and T. Fawcet, &c. 1637. 4to. Black letter. 399 leaves. A. M. is Anthony Munday.

Tarlton's Newes Out of Purgatorie. *Onely such a jest as his Jigge, fit for Gentlemen to laugh at an houre &c.* Published by an old companion of his Robin Goodfellow.

At London. Printed for Edward White, n. d. (before 1590). 4to. Black letter. 28 leaves. Also, London, by George Purslowe. 1630. 4to.

At the end of this book, we are told that as a punishment for his sins on earth Tarlton had been appointed "to sit and play Jigs all day on his taber to the ghosts."

'The tale of the two lovers of Pisa, and why they were whipped in purgatory with nettles,' is an adaptation of the story of *Bucciolo and Pietro Paulo*, of *Il Pecorone*, 1, 2, Ser Giovanni Fiorentino; copied as the story of *Filenio Sisterna of Bologna*, in *Le Tredici piacevole notte*, 4, 4, Ser Giovan Francesco Straparola. It is the source of *The Merry Wives of Windsor*.

Two other tales, from the *Decameron*, are the amusing stories of *Friar Onion*, VI, 10, and of the *Crane with One Leg*, VI, 4.

Richard Tarlton was the best clown actor of his time, and was so celebrated for his wit that many jests pass under his name. It was such a nimble wit that people used to toss him jests from the pit just to bring out his ready repartee.

Certen Tragicoall cases conteyninge LV histories with their severall Declamations both accusatorie and Defensive, written in ffrenshe by Alexander Vandebush alias Sylven, translated by E. A.

Licensed to E. Aggas and J. Wolf, 25 Aug., 1590.

Stationers' Register B.

One of the *Certen Tragicoall cases* is the story of a Jew who would have a pound of flesh for his bond.

Anthony Munday based his *Defence of Contraries* on Silvain;—

The Defence of Contraries. Paradozes against common Opinion, debated in Forme of Declamations in Place of public censure: onlie to exercise yong Wittes in difficult Matters. Translated out of French [of Silvain, or Vandebush] by A. M. Messenger of her Majesty's Chamber. Patere aut abstinere.

London [by R. Wendet for S. Waterson]. 1593. 4to. Pp. 99.

Three years later Munday expanded *The Defence* into *The Orator: Handling a hundred severall Discourses, in Forme of Declamations: Some of the Arguments being drawne from Titus Livius, and other Ancient Writers, the rest of the Author's owne Invention. Part of which are Matters happened in our age.*

Written in French by Alexander Silvayn, and Englished by L. P.

London. Printed by Adam Islip. 1596. 4to. 221 leaves. Dedicated to Lord St. John of Bletso.

L. P. (Lazarus Piot) was a pen name of Anthony Munday.

The subject of the *95th Declamation* is, "Of a Jew who would for his debt have a pound of the flesh of a Christian." It is one of the tales of *Il Pecorone*, 4, 1, by Ser Giovanni Fiorentino (original, *Gesta Romanorum*).

It is curious that in the *Gesta Romanorum* tale, Englished about 1440, there is no Jew, while Munday's *95th Declamation* contains no lady. But in the Italian romance of Ser Giovanni Fiorentino, we have both Jew and lady, and Lady of Belmont, too. She is the wife of the hero Giannetto, and acts as judge in the case; the ring incident is also here, and the lady's maid, who is married to Ansaldo, the Antonio of *The Merchant of Venice*. It seems clear that Shakspeare must have taken the story of the bond from the Italian novel, either by reading it himself, or by having somebody tell it to him with details of incident and character.

Philomela, The Lady Fitzwaters Nightingale. By Robert Greene. Utriusque Academiae in Artibus Magister. Sero sed serio. Il vostro Malignare non Giova Nulla.

Imprinted at London by R. B. for Edward White, and are to be sold at the little North dore of Paules. 1592. 4to. Black letter. 1607. 1615. 4to. 1631. 4to.

Dedicated "To the right honourable the Lady Bridget Ratcliffe, Lady Fitzwaters."

The concluding episode of *Philomela* is taken from Boccaccio's tale of *Titus and Gesippus. Decameron. x, 10*. "Might not Greene be slightly indebted to Boccaccio for the fundamental idea of *Philomela* (*Decameron. II, 9*) from which Shakspeare borrowed the plot of his *Cymbeline*?"

A. B. Grosart.

Cymbeline is founded on Boccaccio's story of Zinevra.

Robert Davenport's tragi-comedy, *The City Night Cap, or Crede quod habes et habes*, licensed 1624, printed 1661, is based on Greene's *Philomela* in its main plot, that of Lorenzo, Philipppo, and Abstemia. Davenport's style is euphuistic, too, and he adopts Greene's very language occasionally; e. g.,

"O when the Elisander-leaf looks green,
 The sap is then most bitter. An approv'd appearance
 Is no authentic instance: she that is lip-holy
 Is many times heart-hollow" (i, 1).

The Life and Death of William Longbeard, the most famous and witty English Traitor, borne in the Citty of London. Accompanied with manye other most pleasant and prettie histories. By T. L. [Thomas Lodge] of Lincolnes Inne, Gent. Et nugae seria ducunt.

Printed at London by Rychard Yardley and Peter Short, dwelling on Breadstreet hill, at the signe of the Starre. 1593. 4to. Black letter. 36 leaves.

Some poems supposed to be addressed by Longbeard to "his faire lemman Maudeline" are translations from Guarini and other Italian poets. One of the "prettie histories" is that of "Partaritus, King of Lombardie;" another, "an Excellent example of continence in Francis Sforza."

It is a padded book which Lodge made to sell.

Michael Drayton wrote a play called *William Longsword*, Acted 1599. Henslowe enters it in his *Diary*, *William Longbeard*, but Drayton's receipt corrects the name.

A Famous tragicall discourse of two lovers, Affrican and Mensola, their lives, infortunate loves, and lamentable deaths, to-gether with the ofspring of the Florentines. A History no lesse pleasant then full of recreation and delight. Newly translated out of Tuscan into French by Anthony Guerin, domine Creste. And out of French into English by Jo. Goubourne.

At London. Printed by Ja. R. for William Blackman, dwelling neere the great North doore of Paules. 1594. 4to. Black letter. 44 leaves.

At the end of this romance is printed, "Thus endeth Maister John Bocace to his Flossolan. Data fata secutus."

The famous and renowned Historie of Primaleon of Greece, Sonne to the great and mighty Prince Palmerin d' Oliva, Emperor

of Constantinople. . . . Translated out of French and Italian into English by A. M.

London. 1619. 8vo.

This is the first extant edition, but the work was begun in 1589, and a complete version published in 1595. A. M. is Anthony Munday.

"But the *Cent Histoires Tragiques* of Belleforest himself, appear to have been translated soon afterwards. [*Registr. Station. C.* 1596.]" Warton, *History of English Poetry*, Section LX.

I have found no evidence of this, or of any other English translation of Belleforest. Possibly Warton confused Belleforest with Silvain. There is entered, in *Register C*, to Adam Islip, July 15, 1596,—

"*Epitomes De Cent histoires Tragiques partie extraictes des Aotes des Romains et Autres &c. Per Alexandre Sylvain.* To be translated into Englishe and printed."

Anthony Munday translated this collection as *The Orator*.

Eighteen Elizabethan plays are referred to Belleforest, all of them being Bandello references, also, except *Hamlet*. I give the locations just as I have picked them up, but as I have never seen an edition of Belleforest, either original or in reprint, I cannot vouch for any of them.

Tom. I, p. 30. (1) *The Turkish Mahomet and Hiren the Fair Greek.* (*Mahomet*, August 14, 1594.) Peele.

(2) *Osmund the Great Turk.* 1657. 8vo. Carlell.

(3) *The Unhappy Fair Irene.* 1658. 4to. Swinhoe.

Tom. I of XVIII. (4) *Edward III.* 1596. 4to. Anonymous.

Vol. I. (5) *Romeo and Juliet.* 1597. 4to. Shakspeare.

- Tom. III. (6) *Much Ado About Nothing*. 1600.
4to. Shakspeare.
- Tom. v, hist 3. (7) *Hamlet*. 1603. 4to. Shakspeare.
- Tom. III, p. 356. (8) *The Wonder of Women*. 1606. 4to.
Marston.
- Tom. I, Nov. 13. (9) *The Dumb Knight*. 1608. 4to.
Markham, Machin.
- (10) *The Queen, or The Excellency of her
Sex*. 1653. Anonymous.
- { Vol. II, Nov. 20. (11) *The Insatiate Countess*. 1613. 4to.
Tom. III, p. 58, Marston.
for comic plot.
- Vol. II, Nov. 19. (12) *The Duchess of Malfi*. 1623. 4to.
Webster.
- (13) *Measure for Measure*. 1623. Folio.
Shakspeare.
- Tom. IV, hist. 7. (14) *Twelfth Night*. 1623. Folio. Shak-
spere.
- Tom. IV, Nov. 19. (15) *Albovine*. 1629. 4to. Sir William
Davenant.
- (16) *The Witch*. 1788. 8vo. Middleton.
1. 12. (17) *The Maid in the Mill*. 1647. Folio.
Fletcher.
- Tom. I, Nov. 13. (18) *Four Plays in One*. 1647. Folio.
Fletcher.
Triumph of Death.

*The Theatre of Gods Judgements: or, a Collection of His-
tories out of Sacred, Ecclesiasticall, and Prophane Authors,
concerning the admirable Judgements of God upon the trans-
gressors of his commandements. Translated out of French, and
augmented by more than three hundred Examples, by Th. Beard.*
Pp. 472.

London. Printed by Adam Islip. 1597. 8vo. Also, 1612.
8vo.: 1631. 4to. Revised and augmented, from p. 542 to

end: 1648. Folio. With additions. 2 pts. Part II, by T. Taylor, is dated 1642.

This collection of histories is noteworthy, because it contains 'An account of Christopher Marlowe and his tragical end,' written by a man who was Cromwell's schoolmaster.

In Chapter XXII we find a short translation, the fourth one that is known, of Bandello's *Duchess of Malfi*. I, 26.

Diana of George of Montemayor, translated by B. Yong. 1598. Folio.

Dedicated to Lady Penelope Rich, Sir Philip Sidney's "Stella."

One romance of this Spanish collection (1542), the tale of the shepherdess, *Felismena*, is the probable source of Shakspeare's *The Two Gentlemen of Verona*.

The *Diana* was finished in manuscript, "May 1, 1583." It served in part as a model for the *Arcadia* of Sidney. Numbers XXI and XXII of *Pansies from Penshurst and Wilton* (Grosart's title) are translations of the second and third pieces of verse in it. Grosart took them from *The Lady of the May—A Masque*. 1578.

The History of Felix and Philomena (Felismena) was played before the Court at Greenwich, January 3, 1585. Shakspeare is supposed to have taken the story from the old play.

"One Thomas Wilson translated the *Diana* of Montemayer, a pastoral Spanish romance, about the year 1595, which has been assigned as the original of *The Two Gentlemen of Verona*." Warton, *History of English Poetry*. Section LIV.

A Petite Pallace of Pettie his Pleasure, conteyning many pretie hystories.

London, by R. Watkins. 1598. 4to. Black letter. 1608. 4to. 1613. 4to. Black letter.

George Pettie.

Licensed, Aug. 6, 1576, while Pettie was a student of Christ Church College, Oxford. The license reads,—

"A petit palace of Pettie his pleasure Conteyninge many preti histories by him sett furthe in cumly coulors and most Delightfully Discoursed." *Register B.*

Imogen, *Cymbeline*, II, 2, went to sleep reading "*the tale of Tereus*" [and *Progne*], which is the second "pretie hystorie" in Pettie's *Petite Pallace*.

The Fountaine of Ancient Fiction, wherein is lively depictedured the Images and Statues of the Gods of the Ancients with their proper and particuler Expositions. Done out of Italian into Englishe by Richard Linche Gent. London. Printed by Adam Islip. 1599. 4to. 104 leaves.

Dedicated to "M. Peter Dauison, Esquiere."

"This book, or one of the same sort, is censured in a puritanical pamphlet, written in the same year, by one H. G., "a painful minister of God's word in Kent," as the "Spawne of Italian Gallimaufry," as "tending to corrupt the pure and unidolatrous worship of the one God, and as one of the deadly snares of popish deception." Warton, *History of English Poetry*, LX.

The Strange Futures of Two Excellent Princes [Fantino and Penillo], in their *Lives and Loves to their equall Ladies in all the titles of true honour.* 1600.

Dedicated to 'John Linewray, Esquire, clerk of the deliueries and deliuerance of all her Maiesties ordenance.' [Nicholas Breton.]

A story from the Italian. In the Bodleian Library.

Jusserand describes this tale as, "a little masterpiece," "a bright and characteristic little book."

The English Novel in the Time of Shakespeare, p. 199 (of Elizabeth Lee's translation).

Pasquils Jests, mixed with Mother Bunches Merriments. Whereunto is added a doozen of Gullies. Pretty and pleasant to drive away the tediousnesse of a Winters evening.

Imprinted at London for John Browne, and are to be sold at his shop in Saint Dunstones Church yard in Fleet Street. 1604. 4to. Black letter. Also 1629. 4to. Black letter: 1635. 4to. Black letter: n. d. 4to. Black letter (1635): n. d. 4to. Black letter (1650): 1864. 8vo. (Hazlitt.)

How one at Kingston fained himself dead, to trye what his wife would doe.

Poggio. *Facetiae*, CXVI. *De vivo qui suae uxori mortuum se ostendit.*

How madde Coomes, when his wife was drowned, sought her against the streame.

Poggio. *Facetiae*, LX. *De eo qui uxorem in flumine peremptam quaerebat.*

Admirable and memorable Histories containing the Wonders of our Time, done out of French by E. Grimestone. 1607. 4to. Probably a translation of,—

Thrézor d'histoires admirables et mémorables de nostre temps, recueillies de plusieurs autheurs, mémoires et avis de divers endroits, mises en lumiere par Sim. Goulart.. Genève, 1620.

Lowndes gives the French name "John" Goulart, and the earliest French edition in Brunet is dated 1610; there was, however, a Paris edition of 1600, which may have been Grimestone's original. See *Anglia*. November. 1894. Band XVII. Zweites Heft.

The plots of the following dramas are found in Goulart.

(1) *Duchess of Malfi*. 1623. 4to. Webster.

(2) *Measure for Measure*. 1623. Folio. Shakspeare.

(3) *Imperiale*. 1640. 12mo. Sir Ralph Freeman.

1. 212. (4) *The Maid in the Mill*. 1647. Folio. Fletcher.

The *Biographia Dramatica* says the plot of Webster's tragedy, *The Devil's Law-Case*, 1623, 4to., is found in Goulart, but Hazlitt could not find it there.

The Pleasant Conceites of Old Hobson the Merry Londoner. Full of Humourous Discourses and Witty Merriments. Whereat the Quickest Wittes may laugh, the wiser sort take pleasure.

Printed at London for John Wright, and are to be sold at his Shoppe neere Christ-Church gate. 1607. 4to. Also, 1640. 12mo.

18. *How one of Maister Hobsons men quited him with a merry Jest.*

Poggio. *Facetiae*, CLXXV. *De paupere qui navioula victum quaerebat.*

19. *Of Maister Hobsons riding to Sturbridge Faire.*

Poggio. *Facetiae*, XC. *Jocatio cujusdam Veneti qui equum suum non cognoverat.*

A World of Wonders, or an Introduction &c.

London. 1607. Folio.

Translated from the French of Henry Stephens,—

L'introduction au traite de la conformite des Merveilles Anciennes avec les modernes: ou, traite preparatif à l'apologie pour Herodote. 1566. Oct.

This romance is found in *Il Pecorone*, IX, 1, and in Bandello, 1, 25, but it comes from Herodotus originally. Henslowe records an old anonymous play on the theme, *Bendo and Ricardo*, Acted March 4, 1592. See Bandello, 1.

The Hystorie of Hamblet. London. 1608.

Imprinted by Richard Bradocke for Thomas Pavier, and are to be sold at his shop in Corne-hill, neere to the Royall Exchange.

Although this translation is dated five years after the first quarto edition of *The Tragical History of Hamlet, Prince of Denmark*, 1603, it is generally admitted to be the old story that Shakspeare used. It was Englished from the French of Belleforest,—

Histoires tragiques, extraites des œuvres italiennes de Bandel et mises en notre langue françoise par Pierre Bouestuan, sur-

nommé Launay. Six nouvelles seulement. Paris. 1559. Ben. Prévost ou Gilles Robineau.

Continuation . . . trad. (ou imité) par Fr. de Belleforest. Douze nouvelles. Paris. Prévost. 1559. In-8.

These eighteen novels make up Vol. I of the *Histoires Tragiques*; there are seven volumes in all: Vol. I, 1559, 1564, 1568, 1570; Vol. II and Vol. III, 1569; Vol. IV, and Vol. V, 1570; Vol. VI, 1582; Vol. VII, 1583.

The Hystorie of Hamblet is in Vol. V, Troisième Histoire.

The Merry Tales of the Mad Men of Gotham. Gathered together by A. B. of Phisicke, Doctor. [Woodcut of the hedging-in of the cuckoo.]

Printed at London by B. [ernard] A. [lsop] and T. [homas] F. [awcet] for Michael Sparke, dwelling in Greene A[r]bor at the signe of the Blue-Bible. 1630. 12mo. Black letter. 12 leaves, including title. Also, 1613. 12mo.: n. d. 12mo. Black letter (Colwell): n. d. 12mo. Black letter (J. R.).

2. *A man of Gotham riding to market carried his corn on his own neck to save his horse.*

Poggio. *Facetiae*, LVI. *De illo qui aratrum super humerum portavit.*

A "merriment," called *The Men of Gotham*, forms Scene 12 of the anonymous comedy, *A Knack How to Know a Knave*. It was written by William Kempe, one of the best comic actors of the time, and was played by "Edward Allen and his company," at the Rose, June 10, 1592.

Kempe wrote numerous jigs, and was the Jestling Will who went abroad with the Earl of Leicester's company of players, in 1586, visiting the Netherlands, Denmark, and Saxony. Between February 11 and March 11, 1600, he danced his celebrated *Morris to Norwich*, having put out money at three to one that he could accomplish this feat.

Merry Jestes concerning Popes, Monkes, and Friars. Whereby is discovered their abuses and Errors &c. Written first in Italian

by N. S. and thence translated into French by G. I. and now out of French into English by R. W. Bac. of Arts of H. [arts] H. [all] in Oxon. *Omne tulit punctum qui miscuit utile dulci.*

Printed by G. Eld, 1617. 8vo. Black letter. 68 leaves. Several later editions. There is a copy in the Library of Worcester College, Oxford.

The Antient, True and Admirable History of Patient Grissel, a Poore Mans Daughter in France: shewing how Maides by her example in their good behavior may marrie rich Hosbands: And likewise Wives by their patience and obedience may gaine much glorie. Written in French and

Therefore to French I speake and give direction,

For, English Dames will live in no subjection.

But, now Translated into English. And

Therefore, say not so. For English maids and wives

Surpasse the French in goodness of their lives.

At London. Printed by H. L. for William Lutter; and are to be sold at his shop in Bedlem, neere Moore-Fields. 1619. 4to. Black letter. 16 leaves. A quarto tract, in ten chapters, prose. *Decameron.* x. 10. See below (6).

"*Il decamerone di Boccacio* in Italian and the historie of China both in Italian and English AuthORIZED by Th[e] archbishop of Canterbury as is reported by master Cosin." Licensed to John Wolf, Sept. 13, 1587. *Stationers' Register B.*

Whether this book ever came to print, I do not know, but it is not a little remarkable that Archbishop Whitgift should have authorized an Italian edition of the *Decameron* in the same year that a translation of the *Amorosa Fiammetta* was published under the authority of the Bishop of London.

It was not unusual for books to be printed in Italian in London about this time. I have met with fifteen or twenty such publications, the first one being Ubaldini's (Petruccio's) *Vita di Carlo Magno.* Londres. 1581, 1589. 4to.

The *Decameron* of Master John Bocace, Florentine.

Licensed to Master William Jaggard, March 22, 1620, with the accompanying note, "recalled by my lord of Canterburyes comand."

"So this edition of Boccacio was licensed by the Bishop of London through his secretary, and that license afterwards revoked by the Primate." *Stationers' Register C. Arber's Transcript.*

The Decameron containing an hundred pleasant Nouels. Wittily discoursed betweene seaven honorable Ladies, and three noble Gentlemen.

[London.] 1620. 2 volumes. Folio. With woodcuts.

This is the first, and anonymous, edition of the first English translation of the *Decameron*.

In the second edition, 1625, the title of Vol. I is changed to,—

The Modell of Wit, Mirth, Eloquence, and Conversation. Framed in ten dayes, of an hundred ouridus pieces, by seven Honourable Ladies, and three Noble Gentlemen. Preserved to posterity by the renowned J. B. . . . and now translated into English.

London. Isaac Jaggard for M. Lownes. 1625. Folio. Two volumes in one.

Modell of Wit, Mirth, Eloquence, and Conversation framed in ten days.

1657-55. Two volumes in one, fourth edition, woodcuts, with double title to Vol. I. MS. Notes by J. P. Collier. *Quaritch's Catalogue.*

B's Tales; or, the Quintessence of Wit. . . . Fourth edition. 2 pt. E. Cotes. London, 1657-55. 12mo.

1st Vol. only is of the fourth edition, and has a second title-page, which reads, *The Model of Wit*, etc. The title-page of part 2 reads, *The Decameron containing*, etc. *British Museum Catalogue.*

The *Decameron* furnishes plots for twenty-seven Elizabethan dramas.

- x. 8. (1) *Titus and Gisippus*, acted at Court, Feb. 17, 1577. This may be Ralph Radcliff's *Friendship of Titus and Gysippus* revived from Edward VI's time.
- iv. 1. (2) *Tancred*. Written, 1586-7. Sir Henry Wotton.
- (3) *Tancred and Gismond*. 1592. 4to. Robert Wilmot.
- x. 1. (4) *The Merchant of Venice*. 1600. 4to. Shakspeare. (The story of the caskets.)
- ii. 6. (5) *Blurt, Master Constable*. 1602. 4to. Middleton.
- x. 10. (6) *Patient Grissel*. 1603. 4to. Haughton, Chettle, and Dekker.
Ralph Radcliff, in the time of Edward VI, wrote a play on this popular romance.
- iii. 3. (7) *Parasitaster, or The Fawn*. 1606. 4to. Marston.
- (8) *The Fleire*. 1607. 4to. Edward Sharpham. The plot of this play seems to be borrowed from *The Parasitaster*.
- vii. 6. (9) *Cupid's Whirligig*. 1607. 4to. Sharpham.
- vii. 6. (10) *The Atheist's Tragedy*. 1611. 4to. Cyril Tourneur.
- x. 5. (11) *The Two Merry Milkmaids*. 1620. 4to. J. C.
- iii. 9. (12) *All's Well that Ends Well*. 1623. Folio. Shakspeare.
- ii. 9. (13) *Cymbeline*. 1623. Folio. Shakspeare.
- v. 8. (14) *A Contention for Honor and Riches*. 1633. 4to. Shirley.
This moral, greatly enlarged, was republished by Shirley as *Honoria and Mammon*. 1659. 8vo.
- viii. 8. (15) *Adrasta*. 1635. John Jones.
- x. 8. (16) *Monsieur Thomas*. 1639. 4to. Fletcher.

- III. 8. (17) *The Night Walker*. 1640. 4to. Fletcher.
- VIII. 8. (18) *Rule a Wife and Have a Wife*. 1640. 4to. Fletcher.
- III. 5. (19) *The Devil is An Ass*. 1641. Folio. Ben Jonson.
- (20) *Four Plays in One*. 1647. Folio. Beaumont and Fletcher.
- x. 5. *Triumph of Honor*. *Diana*.
- v. 7. *Triumph of Love*. *Cupid*.
- { VII. 6.
- { VII. 8. (21) *Women Pleased*. 1647. Folio. Fletcher.
- { VIII. 8.
- IX. 1. (22) *The Siege, or Love's Convert*. 1651. 8vo. Cartwright.
- II. 2. (23) *The Widow*. 1652. 4to. Middleton, Fletcher, Ben Jonson.
- VIII. 7. (24) *The Guardian*. 1655. 8vo. Massinger.
- { VII. 7. (25) *The City Nightcap*. 1661. 4to. Davenport.
- { x. 8.

Westward for Smelts, or the Water-man's Fare of mad merry Western Wenches whose Tongues albeit like Bell-Clappers, they never leave ringing. Yet their Tales are sweet, and will much content you. Written by Kinde Kit of Kingston.

London. By John Trundle. 1620. 4to. Black letter.

A collection of facetious and whimsical tales related by different fishwives.

The Fishwife's Tale of Brainford, whose scene is laid at Windsor, is mentioned by Malone as a possible source of *The Merry Wives of Windsor*.

The Fishwife's Tale of Standon on the Greene is the story of Zinevra, Decameron, II, 9, Imogen's story, in *Cymbeline*.

Reprinted by the Percy Society. J. O. Halliwell. 1848.

"Steevens mentions an edition of 1603, apparently erroneously." A. W. Ward, *History of English Dramatic Literature*, I, 407.

The Powerfull Favorite, or The Life of Aelius Sejanus. By P. [ierre] M. [athieu].

Paris. 1628. 4to. Pp. 154. Also, same place and date, pp. 62, an abridged translation.

This translation was published as a satire on the Duke of Buckingham. It was taken from Matthieu's

Aelius Sejanus Histoire Romaine, recueillie de divers auteurs. Seconde édition. (Histoire des prosperitez malheureuses d'une femme Cathenoise, grande seneschalle de Naples. En suite de Aelius Sejanus.)

2 pt. Rouen. 1618. 12mo.

The tale comes from Boccaccio's *De Casibus Virorum et Foeminarum Illustrium*. Sir Thomas Hawkins translated it again, from Matthieu, in 1632, as *Unhappy Prosperitie*.

Unhappy Prosperitie, expressed in the Histories of Aelius Sejanus and Philippa the Catanian, with observations on the fall of Sejanus.

London. 1632. 4to. Second edition, "with . . . certain considerations upon the life and services of M. Villeroy." London. 1639. 12mo.

Dedicated to William, Earl of Salisbury. Sir Thomas Hawkins is the translator, as I find from a variant title of the first edition, "Written in French by P. Mathieu: and translated . . . by Sr. Th. Hawkins."

Ben Jonson wrote a tragedy on Sejanus's history, *Sejanus, his Fall*. 1605. 4to.

The Fortunate, the Deceived, and the Unfortunate Lovers.

1632. 4to.

I find three dramas whose plots are in this collection of tales.

(1) *The Merry Wives of Windsor*. 1602. 4to. Shakspeare.

(2) *Four Plays in One*. 1647. Folio. Beaumont and Fletcher, *Triumph of Death*.

(3) *The Cunning Lovers*. 1654. 4to. Alexander Brome.

Eromena, or Love and Revenge . . . now faithfully Englished by J. Hayward, etc.

London. 1632. Folio.

Dedicated to the Duke of Richmond and Lennox, and having prefixed commendatory verses or letters by James Howell.

This is a translation of Giovanni Francesco (Sir John Francis) Biondi's romance entitled *L'Eromena divisa in sei libri*. Venice. 1624. 4to.

Donzella desterrada; or, the banish'd virgin. . . . Englished by J. H. [ayward] of Graies Inne. Gent.

[London.] 1635. 4to.

A translation of Biondi's *La Donzella Desterrada: divisa in due volumi . . . seguita l'Eromena*. 2 vols. Venice. 1627-28. 4to.

Dedicated to the Duke of Savoy.

Coralbo, a new romance in three bookes rendered into English.

London. 1655. Folio.

Dedicated to the second Earl of Strafford.

A translation of Biondi's third romance, *Il Coralbo. Segue la Donzella Desterrada*. Venice. 1635. 4to. The translator, A. G., states that Biondi regarded *Coralbo* as "the most perfect of his romances." The three romances are chivalric, and tell a continuous story, as the Italian titles indicate. How long the trilogy is in English I do not know, but in Italian it took twelve books to relate all the adventures of the banished lady.

The Historie of the tragicke Loves of Hipolito and Isabella. London. 1633. 12mo. (Lowndes).

"Some verses signed 'G. C.,' prefixed to *The True History of the Tragick loves of Hipolito and Isabella* (1628), are probably to be assigned to Chapman." *Dictionary National Biography*.

Hipolito and Isabella Neapolitans was licensed November 9, 1627, so that the date, 1628, of the *Dictionary of National Biography*, is probably correct.

The romance is the source of Middleton's tragedy, *Women Beware Women*, printed in 1657. Langbaine, *Account of English Dramatic Poets*, p. 374.

The Arcadian Princess; or the Triumph of Justice: Prescribing excellent rules of Physicke, for a sick Justice. Digested into Foure Bookes, and Faithfully rendered to the originall Italian Copy, by Ri. Brathwaite, Esq. With "the life of Mariano Silesio the approved Author of this worke."

1635. 8vo. 269 leaves.

The Divell a married man: or the Divell hath met with his match.

[London, September 24, 1647.] 4to.

A translation of Macchiavelli's novel, *Belfagor*. 1549. See *Rich his Farewell to Militarie Profession*. 1581.

Heptameron, or the History of the Fortunate Lovers: Written by the most Excellent and most virtuous Princess, Margaret de Valoys, Queen of Navarre. Published in French by the privilege and immediate approbation of the King. Now made English by Robert Codrington, Master of Arts.

London, printed by F. L. for Nath. Ekins, and are to be sold at his shop at the Gun, by the West-end of St. Pauls. 1654. 8vo. Pp. 528.

Queen Margaret's *Heptameron* is a collection of seventy-two romances, modelled on the *Decameron*. It appeared in 1558. Not infrequently the same tale is told both by Queen Margaret and by Bandello, and it is explained that both authors gathered their material in France.

MARY AUGUSTA SCOTT.

ELIZABETHAN TRANSLATIONS FROM THE ITALIAN

THE TITLES OF SUCH WORKS NOW FIRST COLLECTED AND
ARRANGED, WITH ANNOTATIONS

SECOND PAPER

TRANSLATIONS OF POETRY, PLAYS, AND METRICAL ROMANCES

BY

MARY AUGUSTA SCOTT, PH. D.

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METRICAL ROMANCES.

INTRODUCTION.

The first Italian grammar published in England, in 1550, written by William Thomas, clerk of the Council to King Edward VI. and one of the first Protestant victims of the succeeding reign, contains "a Dictionarie for the better understanding of Boccace, Petrarcha, and Dante." The title indicates that the great Italian poets of the *trecento* were first studied by English readers, and Boccaccio and Petrarch are here named before Dante. Indeed, after a most careful search, I cannot find any Elizabethan translation of any work of Dante. The first English translation of Dante in the *British Museum Catalogue* is that of Henry Boyd, *L'Inferno*, in 1785, *La Divina Commedia*, in 1802.

I remember that my own Italian studies began with Dante, and that the *Inferno* was to me at once grammar, dictionary, literature, and history. Very naturally from this point of view it was a great surprise to me at the beginning to find no trace of the noble poet in all the outpouring of the English spirit towards Italy during the reign of Elizabeth. But as the subject has cleared up before me the explanation seems self-evident. Dante is not a romantic story-teller, his story-telling is real,

Life struck sharp on death.

Dante precedes the Renaissance. Petrarch sheds a glowing light upon it, but belongs to the company of Dante; it is

Boccaccio who leads the way into it, and Ariosto who is its poet. To put it in another way, although the 16th century in English literature corresponds in a sense to the 13th in Italian, yet it is the Italian writers from Boccaccio to Tasso who produced the most profound impression on the Elizabethans. The accompanying list of translations shows that Ariosto was far and away the most popular Italian poet with the Elizabethans, with Tasso a close second. Of Boiardo I note one translation, although I am unable to say whether Robert Tofte's *Orlando Inamorato* was made from Boiardo's original, or, as is very likely, from Francesco Berni's *rifacimento*. Tofte also translated Ariosto's *Satires*, but I have met with no attempt to render into English the *bonhomie* and wit and mocking irony of what is commonly known as 'Bernesque' poetry. Thomas Nash, "the English Aretine," could have done it best of the Elizabethans, and his, *The Praise of the Red Herring (Lenten Stuff)*, is probably as 'Bernesque' as anything we have in English. The development of satirical poetry, however, requires a different literary spirit, a different national temper, from that of the Elizabethans.

A more remarkable omission and one akin to Dante's absence from this company of poets, is the absence from it also of the great lyrists of the *trecento*, Cino da Pistoia, Guido Cavalcante, and Lapo Gianni, all friends of Dante and all lyric poets of high rank. Even of Petrarch, apart from the boyish work of Spenser, and the sonnet cult, represented here by Thomas Watson's *Passionate Centurie of Loue*, a series of poems which are not sonnets at all, it is only the *Penitential Psalms* and the allegorical *Trionfi* that get translated. Clearly Italian lyrical poetry of the best type did not appeal to the translators, in spite of the intensely lyrical quality of Elizabethan dramatic literature. Just where the Elizabethan poets got their singing forms, so far as they are imitative of Italian models, I am not prepared to say. Doubtless one source was the popularity of the prose-poetical romance, the *cantefable*, like Sannazzaro's *Arcadia*, the prototype of Sir Philip Sidney's

Arcadia, Gifford's *Posie of Gilloflowers*, and other collections of the sort.

The *ballate* and *madrigali* scattered throughout Greene's novels are imitated from Boccaccio and Ser Giovanni and Sacchetti. Of these three, Franco Sacchetti was the most spontaneous lyrist. He wrote charming songs and sometimes set them to music himself. One of his canzonets,

O vaghe montanine pastarelle,

was so popular among all classes that it was transmitted orally for many generations. The poetry of Robert Greene and Nicholas Breton, and such anthologies as *England's Helicon* show how the Elizabethans were fascinated by the gaiety and sweetness of just such songs of spring-time and ring-time as Sacchetti and Ser Giovanni wrote. So that an even more fruitful source of lyric form must have arisen out of the cultivation of music at the Court, and especially of the canzonet and the madrigal. William Byrd and Thomas Morley, both organists to the Chapel Royal, were prolific composers of madrigals, and the numerous song-books and books of airs of the period attest the popularity and the excellence of this species of musical composition.

On the stage, the influence of the pastoral drama must be taken into account, an influence which is apparent from the short list of translations of plays here cited. It will be seen that translations of the pastoral drama largely predominate. This may seem an odd result to arrive at, pitted against the fact that the masque, however successful in the hands of Ben Jonson and Shirley, yet never became acclimatized on the English stage. But it bears out the history of the relation between the Italian and the English dramas. The one form of dramatic art that the Italians have cultivated with the most success is the pastoral drama, and its outcome, the opera. By the time of Elizabeth, the Italians in *Aminta* and the *Pastor Fido*, had nothing more to learn in the art of pastoral poetry; of their kind, these two dramas are perfect. By this time

also they had accumulated considerable dramatic furniture in both tragedy and comedy. The great names of Trissino and Ariosto and Macchiavelli are stamped on it, and a good deal of talent and some genius undoubtedly went into its manufacture. But it was and is a purely artificial drama, smacking everywhere of Plautus and Terence and Seneca. The English playwrights of Elizabeth's time had no need to go to the Italians for models of plays, for they were themselves conscious of having developed a nobler drama than had been produced in Italy. Thomas Heywood, an intelligent and sound critic of the dramatic art, in the Prologue to his *Challenge for Beauty*, says :—

Those (i. e. plays) that frequent are
In Italy or France, even in these days,
Compared with ours, are rather *jigs* than plays.

By jigs he means the love of pageantry of the Italians, their mixing of comedy and music and the ballet. When Lucrezia Borgia went to Ferrara, in 1502, as the bride of Alfonso d'Este, Duke Ercole I. gave a marriage entertainment of extraordinary splendor to the young couple. It was spread out over five days, and each night a different comedy of Plautus was presented, embellished with musical interludes and ballets on classical and allegorical subjects. Plautus with a ballet was a species of comedy that could have had no place at the Globe or the Blackfriars, and the tragedy of *Gorboduc* fortunately had no successors.

What the Elizabethans took from the Italians then was not directly, either their lyric forms or their dramatic feeling, but it was ideas, passion, grace, and gusto, those spiritual qualities whose union in the romantic drama is so picturesque, so fine, and so indescribable. Together with the political sagacity of the English people, developing the state as a unit and creating a single standard of taste, together with their clearer moral insight, these qualities produced Shakspeare.

Because then this list of Italian poets omits Dante, because it omits the great lyrists his contemporaries, because, with the exception of the *Supposes* and *Jocasta*, it omits the Italian comedy and tragedy of the *cinque cento*, it would be a great mistake to conclude that there is no vital relation between the Italians of the Renaissance and English poetry. So far as poetry fulfils the definition of Keats,

The great end
Of poetry, that it should be a friend,
To soothe the cares and lift the thoughts of man,

the list more than satisfies the test. In English poetry it stretches away out before the Elizabethans and long after them. It recalls Chaucer and Lydgate and Gascoigne and Turberville and Watson and Fairfax and Fletcher and Spenser and Shakspeare and Dryden and Pope and Goldsmith and Byron and Keats, most of them seated with the immortals and all of them poets who have 'lifted the thoughts of man.'

At the end of the bibliography of English poetry, I add thirteen London and Oxford publications during the period in Italian and Latin verse, and a few corrigenda of my first paper, on translations of romances in prose. Since that paper went to print I have met with a few more prose romances, making altogether seventy-three now, and my lists of both translators and translations have considerably increased. The translators now number two hundred and ten, and the translations three hundred and thirty-five, so that the miscellaneous books which will form the subject of the third paper are about two score more in number than the prose romances and poetical pieces put together.

The literature here brought together has been most carefully collected from many different sources in English, Italian, French, German, and Latin, and although I am aware of my limitations, I think I may safely say that there does not exist anywhere so complete a presentation of this part of my subject as I now make. Wherever possible I have given the full

titles, for the sake of accuracy and clearness, and at all events all the titles are as complete as I could make them with the resources at my command. Every title, in whatever language, has been verified, when possible, from the *Catalogue of the British Museum*, so far as that catalogue has as yet been published. Similarly such of the titles as are to be found in the Huth lists have been verified, and I have personally examined some of the books in the Library of the Peabody Institute, Baltimore. The words 'British Museum,' 'Huth,' and 'Peabody' at the end of the colophons indicate my own verifications. The Bodleian lists are not accessible to me, nor the Britwell, but as many of these publications are extremely rare, I have thought it best to give all the information I have met with as to their present abiding-places. I do not, however, vouch for the correctness of the information, except as I explain. I should explain further that my plan has been to give the title of the first English edition, or first extant English edition, in full, and to mention the dates of all subsequent reprints and editions in English. Of the Italian or Latin originals, I give simply the first edition. The annotations are descriptive mainly, they are purposely as brief as possible, and wherever I could give over my own notes for illustrative material from the English or Italian poets I have been glad to do so.

The three indexes, of titles and of authors' names, sum up the whole paper briefly, and will, I hope, be found useful for ready reference.

a. POETRY.

1527. *Here begynneth the boke of Johan bochas discriuinge the falle of pryncis princessis and other nobles; trāslated into Englysshe by J. Lydgate, monk of Bury, begynning at Adam and Eve, and endyng with Kyng John of Fraunce taken prisoner at Poyters by Prince Edward.* [In verse.]

R. Pynson: London. 1527. Folio. Black letter. *British Museum* title. Second edition.

A Treatise excellent and compèdious, shewing and declaring, in maner of Tragedye, the falles of sondry most notable Princes and Princesses with other Nobles, through ye mutabilitie and change of unstedfast Fortune together with their most detestable & wicked vices. First compyled in Latin by the excellent Clerke Bocatius, an Italian borne. And sence that tyme translated into our English and Vulgare tong, by Dan John Lidgate Monke of Burye. And nowe newly imprinted, corrected, and augmented out of diuerse and sundry olde writen copies in parchment. In aedibus Richardi Tottelli. Cum privilegio. [Colophon.]

Imprinted at London in Fletestrete within Temple barre at the signe of the hande and starre, by Richard Tottel, the x. day of September in the yeare of oure Lorde. 1554. Cum Priuilegio, &c. Folio. Black letter. Woodcuts. *British Museum.*

In verse, containing also the *Daunce of Machabree*, translated by Lydgate from the French into English verse. *Huth Library* title. Third edition.

The tragedies, gathered by John Bochas, of all such Princes as fell from theyr estates throughe the mutability of Fortune since the creacion of Adam, until his time: wherin may be seen what vices bring menne to destruccion, wyth notable warninges howe the like may be auoyded. Translated into Englysh by John Lidgate, Monke of Burye.

Imprinted at London, by John Wayland, at the signe of the sunne oueragainst the Conduite in Flete-strete. Cum priuilegio per Septennium. [1555]. Folio. Black letter. *Huth Library* title. Fourth edition.

The *British Museum* gives the probable date as 1558. The first edition was printed by Richard Pynson, in 1494.

Lydgate's book was a very popular translation of Boccaccio's *De Casibus Virorum et Foeminarum Illustrium. libri IX.* It contains Lydgate's celebrated tribute to Chaucer:

My Maister Chaucer with his fresch comedies
Is deed alas! chefe poete of Bretagne,
That somtyme made full pitous tragedies.

The 'fall of princes' he did also complayne
 As he that was of makyng soverayne,
 Whom all this land of right ought preferre,
 Sithe of our language he was the lode sterre.

Warton's note on *The Fall of Princes* is,—“This work is not improperly styled a set of tragedies. It is not merely a narrative of men eminent for their rank and misfortunes: the plan is perfectly dramatic, and partly suggested by the pageants of the times. Every personage is supposed to appear before the poet, and to relate his respective sufferings; and the figures of these spectres are sometimes finely drawn.”

Warton. *History of English Poetry*. Section XXII.

Lawrence's French translation, printed at Lyons, in 1483, is the original of Lydgate's poem, which consists of nine books.

Phillips. *Theatrum Poetarum Anglicanorum*. 1800, p. 25.

1560. *The first thre Bokes of the most christiā Poet Marcus Palingenius* [Pietro Angelo Manzolli] called the *Zodyake of Lyfe*; newly translated out of latin into English by Barnabe Googe.

Imprinted at London, by John Tisdale, for Rafe Newberye. An. Do. 1560. 8vo. Black letter. 64 leaves.

Dedicated to the grandmother of the translator, Lady Hales, and to William Cromer, Thomas Honywood, and Ralph Heimund, Esquires. Second edition. 1561. 8vo. B. L. 170 leaves. Six books. *British Museum*, (2 copies). Dedicated to Sir William Cecil, kinsman of the translator. Third edition. 1565. 8vo. B. L. Twelve books. *Brit. Mus.* Also, 1576. 4to. *Brit. Mus.*, and 1588. 4to. B. L. 135 leaves. *Brit. Mus.*

“Googe's *Zodiac of Palingenius* was a favorite performance, and is constantly classed with the poetical translations of the period by contemporary critics. The work itself was written by G. (?) A. Manzolius, and contains sarcasms against the Pope, the Cardinals, and the Church of Rome.”—Ellis.

"This poem is a general satire on life, yet without peevishness or malevolence; and with more of the solemnity of the censor than the petulance of the satirist."

Warton, *History of English Poetry*, Section LIX.

Pope's well-known lines are copied from Palingenius, probably through Googe's translation :—

"Superior beings, when of late they saw
A mortal man unfold all nature's law,
Admired such wisdom in an earthly shape,
And show'd a Newton as we show an ape."
Essay on Man, Epistle II, ll. 31–34.

The Latin of Palingenius reads :

"Simia caelicolum risusque jocusque deorum est,
Tunc Homo, cum temere ingenio confidit, et audet
Abdita naturae scrutaria, arcanaque rerum;
Cum revera ejus crassa imbecillaque sit mens."
Zodiacus Vitae, B. VI, v, 186. See *Palingenius*.

[1565?]. *The tryumphe of Fraunces Petrarccke, translated out of Italian into Englishe by Henry Parker Knyght, Lord Morley.*

The tryumphe { of Loue
 { of Chastitie
 { of Death
 { of Fame
 { of Tyme
 { of Diuinity.

[Colophon.] Printed in London in Powles churchyarde at the sygne of the holy Ghost, by John Cawood, Prynter to the Quenes hyghnes. Cum priuilegio Regiae Maiestatis. n. d. [1565?]. 4to. Black letter. 52 leaves. *British Museum* (2 copies), *Bodleian*, and *Britwell*.

Reprinted by Stafford Henry, Earl of Iddesleigh. 1887. 4to. Roxburghe Club.

The dedication, "Unto the mooste towardely yonge gentle Lorde Maltrauers, sonne and heyre apparant to the worthy and noble Earle of Arundel," is subscribed, "*Dixi* Henry Morelye."

At the end the translator furnishes an original poem, *Vyrgyll in his Epigrames of Cupide and Dronkenesse*, in 8-line stanzas, and his own Epitaph in Latin, with an English version. The *Dictionary of National Biography* says that John Cawood was printer to Queen Mary, which would date the *Triumphes* forward to at least 1553.

Morley's translation is in irregular and uncouth verse, and is not very faithful to the original.

Lord Morley left a number of manuscript translations, among them, from Italian literature:—

Life of Theseus, from the Latin of Lapo di Castiglionchio, dedicated to Henry VIII.

Scipio and Hannibal, from the Latin of Donato Acciajuoli.

St. Athanasius his Prologue to the Psalter, from the Latin of Angelo Poliziano.

John de Turre Cremata's *Exposition of the 36th Psalm*, with *sonnets* from the humanist poet, Maffeo Vegio, dedicated to the Princess Mary.

Masuccio's Novelle.

Paolo Giovio's *Commentaries on the Turks*, dedicated to Henry VIII. and Queen Catherine Parr.

1567. *The Eglogs of the Poet B. Mantuan Carmelitan, Turned into English Verse, & set forth with the Argument to every Egloge by George Turbervile Gent. Anno 1567.*

Imprinted at London in Pater noster Rowe, at the signe of the Marmayde, by Henrie Bynneman. 8vo. Black letter. 98 leaves, including a leaf of 'Faultes' at the end. *British Museum*. Also, 1572. 8vo. Black letter. 90 leaves. 1594. 8vo. Black letter. 90 leaves.

Dedicated to 'Maister Hugh Bamfield Esquier,' uncle of the translator.

"The said eclogues were afterwards translated by another hand; but not without the help of that translation of Turberville, though not acknowledged. The person that performed it was Tho. Harvey, who writes himself gent." [Thomas Harvey, commoner of Winchester College.]

Anthony à Wood, *Athenae Oxonienses*. Wood refers to *The Bucolics of Baptist Mantuan in ten eclogues. Translated by T. Harvey. 1656. 8vo. British Museum.*

Anthony à Wood is certainly wrong in attributing the eclogues to Giovanni Battista Fiera, physician and poet, and his assertion that the second translation is plagiarized from the first is unsupported, so far as I know.

The original eclogues were written by Giovanni Battista Spagnuoli, called Mantuanus, and the collection is entitled, *Bucolica seu adolescentia in decem eclogas divisa*. Lyons, 1546. 8vo.

Giovanni Battista Spagnuoli (Mantuanus), 1448–1516, who was a Carmelite monk and general of his order, was very highly thought of as a poet in his own day, and was praised by Giraldis Cintio, Pontano, Pico della Mirandola, and even by Erasmus. His own countrymen compared him with Vergil, and at his death the Marquis of Mantua erected a marble statue to his memory by the side of that of the greater Mantuan. Spagnuoli was an admirer of Savonarola, and his ninth *Eclogue* is entitled, *De moribus curiae Romanae*.

Two interesting papers discussing the Mantuan's influence upon Spenser are to be found in *Anglia*.—

Spenser's Shepherd's Calendar und Mantuan's Eclogen. F. Kluge, Anglia, III, p. 266, and Bemerkungen über Spenser's Shepheards Calendar und die frühere Bukolik, Anglia, IX, p. 205.

Shakspeare quotes the beginning of the first *Eclogue*, in *Love's Labours Lost*, iv, 2.

Holofernes. "*Fauste, precor, gelidâ quando pecus omne sub umbrâ Ruminat*,—and so forth. Ah, good old Mantuan! I may speak of thee as the traveller doth of Venice:

*Venegia, Venegia,
Chi non te vede, ei non te pregia.*

Old Mantuan, old Mantuan! who ~~understandeth~~ thee not, loves thee not."

Drake, in *Shakspeare and his Times* (p. 27 of vol. i), says that the *Eclogues* of Mantuan were translated before Shakspeare's time, with the Latin printed on the opposite page, for use in schools. This translation, or rather adaptation, was probably that made by Alexander Barclay, and contained in Sebastian Brant's *Stultifera Navis, The Shyp of Follys*, the edition of 1570. *Eclogues* I, II and III are paraphrased, with large additions, from the *Miseriae Curialium* of Aeneas Sylvius Piccolomini, Pope Pius the Second, and treat of the *Miseries of Courtiers and Courtes of all Princes in general*; "The fourth egloge, entituled *Codrus and Minalcas*, treating of the behaviour of riche men agaynst poetes," is imitated from the fifth of Mantuan; *The Fyfte Eglog of Alexandre Barclay of the Oytizen and Uplondyshman*, printed by Wynkyn de Worde, is a colloquy between two shepherds, Amyntas and Faustus, as to the relative advantages and disadvantages of town and country life. See *Spagnuoli*.

1576. *The Schoolemaster, or Teacher of Table Philosophie. A most pleasant and merry companion, wel worthy to be welcomed (for a dayly Gheest) not onely to all mens boorde, to guyde them with moderate & holsome dyet; but also into euery mans companie at all tymes, to recreate their mindes with honest mirth and delectable deuises: to sundrie pleasant purposes of pleasure and past-tyme. Gathered out of diuers, the best approued Auctours: and deuided into foure pithy and pleasant Treatises, as it may appeare by the contentes.*

Imprinted at London by Richarde Jones: dwelling ouer-
agaynst S. Sepulchers Church without Newgate. 1576. 4to.
Black letter. 74 leaves. *Bodleian, Huth.* Also, 1583. 4to.
Black letter. 68 leaves. *British Museum*, (2 copies).

Dedicated to Alexander Nowell, Dean of St. Paul's.

The Schoolemaster is a translation from Macrobius's *Saturnaliorum Conviviorum Libri VII*, the "Mensa Philosophica," and from other sources, made by Thomas Twyne. The four 'Treatises' are:—

1. *Of the nature and quality of all meats, drinks, and sauces.*
2. *Of manners, behaviour and usage in company.*
3. *Delectable and pleasant questions and pretie problems to be propounded in company.*

4. *Of honest jests, delectable deuises and pleasant purposes.*

Among other stock jests related by Twyne in the fourth 'Treatise' is a version of *Il Decamerone*, ix, 2; *Levasi una badessa in fretta*. See Warner, *Albion's England*, Book v, Chapter xxvii.

Twyne's *Table Philosophie* is a sort of handbook of mirth and manners, "to be used among companie for delight and recreation at all times, but especially at meale times at the table."

[1581]. *The 'Εκατομυαβία or Passionate Centurie of Loue, Diuided into two parts: whereof, the first expresseth the Authors sufferance in Loue: the latter, his long farewell to Loue and all his tyrannie. Composed by Thomas Watson Gentleman; and published at the request of certaine Gentlemen his very frendes.*

London. Imprinted by John Wolfe for Gabriell Cawood, dwellinge in Paules Churchyard at the Signe of the Holy Ghost. [1581]. 4to. Reprinted for the Spenser Society. 1869. 4to. *British Museum*. By Edward Arber (*English Reprints*), 1870. 12mo.

Dedicated "To the Right Honorable my very good Lord Edward de Vere, Earle of Oxenford, Vicount Bulbecke, Lord of Escalles, and Badlesmere, and Lord High Chamberlaine of England, all happinesse."

Watson introduces each 'Passion' with a brief explanatory

note in which he carefully acknowledges his indebtedness to other writers, if any obtains, and sets forth what variations he has made in the form. The Italian poets drawn upon, besides Petrarch, are Messer Agnolo Fiorenzuola, Girolamo Parabosco, Serafino d'Aquila (Aquilano), Ercole Strozzi, and Giovanni Pontano. It should be noted that, although the poems are sometimes called 'sonnets,' they are not sonnets strictly speaking. Each Passion consists of eighteen lines, divided into three six-line stanzas, a quatrain followed by a couplet. Passions VI, LXVI and XC are done into Latin hexameters.

"The Authors sufferance in Loue" (Part I) is described at length in a wreath of eighty 'Passions,' while "My Loue is Past" (Part II) is hurried over in the last twenty.

Passion V.

If 't bee not loue I feele, what is it then ?

Except verses eleven and twelve, this Passion is translated from Petrarch, *Sonetto 88, Parte Prima*.

S'amor non è; che dunque è quel, ch' i' sento?

Chaucer gives a version of this sonnet, in *Troilus and Cryseyde*. *Liber primus, LVIII and LIX. Cantus Troili.*

Passion VI.

Hoc si non sit amor, quod persentisco, quid ergo est?

The same sonnet of Petrarch done into Latin.

Passion VII.

Harke you that list to heare what sainte I serue ?

Partly imitated from "Aeneas Silvius, who setteth down the like in describing Lucretia the loue of Euryalus," and partly from Ariosto, *Orlando Furioso, Canto VII*, the description of Alcina.

Passion XX.

In time long past, when in Dianæ's chase

"In this passion the Authour being joyfull for a kisse, which he had receiued of his Loue, compareth the same unto that kisse, which sometime Venus bestowed upon Aesculapius, for hauing taken a Bramble out of her foote, which pricked her through the hidden spitefull deceyte of Diana, by whom it was laied in her way, as Strozza writeth."

Passion XXI.

Who list to vewe dame Natures cunning skill,

Imitated from Petrarch, *Sonetto 190, parte prima*,
Chi vuol veder quantunque può Natura,
 and also from a *strambotto* of Serafino,
Chi vuol veder gran cose alliere & nuoue.

Passion XXII.

When werte thou borne sweet Loue? who was thy sire?

From Serafino, *Sonetto 127*, with variations, "to make the rest to seeme the more patheticall,"

Quando nascesti amor? quando la terra
Se rinueste di verde e bel colore;

Passion XXIII.

Thou Glasse, wherein that Sunne delightes to see
 Her own aspect, whose beams haue dride my hart,

The figure of the burning glass in the last couplet is taken from Serafino Aquilano,

Che ho visto ogni qual vetro render foco
Quando è dal Sol percosso in qualche parte,

Passion XXIII.

Thou glasse, wherein my Dame hath such delight,
Imitated still from Serafino's *strambotti*.

Passion XXXII.

In Thetis lappe, while Titan tooke his rest,
Suggested by Ercole Strozzi's *Somnium*.

Passion XXXIII.

Ye stately Dames, whose beauties farre excell,
Imitated from Agnolo Fiorenzuola, *Sonetto 2*,
A Selvaggia, Nelle rime di messer Agnolo Fiorenzuola Fiorentino,
Deh le mie belle donne et amoroze,

Passion XXXIX.

When first these eyes beheld with great delight
The second stanza of this Passion,
'I haue attempted oft to make complaine,'
is borrowed from the sestet of Petrarch's *Sonetto XVI, parte prima*,
Più volte già per dir le labbra apersi:

Passion XL.

I joy not peace, where yet no warre is found;
From Petrarch, *Sonetto 90, parte prima*,
Pace non trovo, e non ho da far guerra;
This sonnet of Petrarch's seems to have become to the Elizabethans a typical expression for the sorrows of love. *Tottel's Miscellany* contains two translations of it, Wyatt's *Description of the contrarious Passions in a Lover*, and a second version by

one of the "Uncertayne Auctores." Then Gascoigne tries his hand in *The Strange Passion of a Lover*. In Richard Edwards's *The Paradise of Dainty Devices*, 1576, many lines of the same sonnet appear in a poem entitled, *In Quest of my Relief*, by R. H. (Richard Hill.)

Robert Southwell, the poet priest, writing in prison, *What Joy to Live* (in *St. Peter's Complaint*), gives a spiritual significance to the verses; it is of another love, of another life, that the Catholic martyr speaks:—

I wage no war, yet peace I none enjoy :
 I hope, I fear, I fry in freezing cold.
 I mount in mirth, still prostrate in annoy.
 I all the world embrace, yet nothing hold.

Passion XLIII.

The Salamander liues in fire and flame,
 From Serafino's *strambotto*,
Se Salamandra in fiamma viue, e in fuoco,

Passion XLVII.

In time the Bull is broughte to weare the yoake;
 In time all haggred Haukes will stoope the Lures;

These two opening lines are imitated from Serafino, *Sonetto* 103,

*Col tempo el Villanello al giogo mena
 El Tor si fiero, e si crudo animale,
 Col tempo el Falcon s'usa à menar l'ale
 E ritornare à te chiamando à pena.*

Passion LV.

My heedelesse hart which Loue yet neuer knew,
 Out of Serafino, *Sonetto* 63,
Come alma assai bramosa & poco accorta,

Passion LVI.

Come gentle Death ; who cal'st one that's opprest :

The first stanza imitates Serafino's *strambotto*,

Morte: che vuoi? te bramo: Eccomi appresso;
the second stanza, another *strambotto* by the same poet,
Amor, amor: chi è quel che chiama tanto?

Passion LXI.

If Ioue had lost his shaftes, and Ioue downe threw
His thundring boltes,

From Serafino, *Sonetto* 125,

S' el gran tormento i fier fulmini accesi
Perduti hauessi,

Passion LXV.

Who knoweth not, how often Venus sonne
Hath forced Juppiter to leaue his seate?

The last stanza,

'From out my Mistres eyes, two lightsome starres,'
is imitated from Girolamo Parabosco,
Occhi tuoi, anzi stelle alme, & fatali,

Passion LXVI.

Dum coelum, dum terra tacet, ventusque silescoit,

From Petrarch, *Sonetto* CXIII, *parte prima*,

Or, che'l ciel, e la terra, e'l vento tace,
which Petrarch imitated from Virgil's beautiful lines contrasting the hush of night with Dido's tumult of soul immediately before her suicide,

Nox erat, et tacitum carpebant fessa soporem
Corpora per terras, silvaeque et saeva quierant

*Aequora, quum medio voluntur sidera lapsu,
Quum tacet omnis ager ;
Aeneidos, Lib. iv, 522-525.*

Passion LXXI.

Alas deere Titus mine, my auncient frend,
"The Authour writeth this Sonnet unto his very friend,
calling him by the name of Titus, as if him selfe were
Gysippus."

The allusion is to Boccaccio, *Il Decamerone*, x, 8.

Passion LXXVII.

Time wasteth yeeres, and month's, and howr's :
Out of Serafino, *Sonetto* 132,
Col tempo passa gli anni, i mesi, e l'hore,

Passion LXXVIII.

What scowling cloudes haue ouercast the skie,
Imitated from Agnolo Fiorenzuola,
O belle donne, prendam pietade,

Passion LXXXV (of My Love is Past).

The souldiar worne with warres, delightes in peace ;
From the Latin of Ercole Strozzi,
*Unda hic sunt Lachrimae, Venti suspiria, Remi
Vota, Error velum, Mens malesana Ratis.*

Passion LXXXVI.

Sweete liberty restores my woonted joy,
Based on a letter written by Aeneas Silvius to a friend
repenting of having "published the wanton loue of Lucretia
and Euryalus."

Passion LXXXIX.

Loue hath delight in sweete delicious fare ;

This passion is made up of sentential verses, mostly from classical authors, but the ninth verse renders Pontano's

Si vacuum sineret perfidious amor,

Loue thinkes in breach of faith there is no fault.

Passion XC.

Me sibi ter binos annos unumque subegit

Dinus Amor ;

A paraphrastic translation of Petrarch, *Sonetto 84, parte seconda,*

Tennemi Amor anni ventuno ardendo,

Lieto nel foco,

Passion XCI.

Ye captiue soules of blindefold Cyprians boate,

Imitated from Agnolo Fiorenzuola,

O miseri coloro,

Che non prouar di donna fede mai :

Fiorenzuola had already imitated Horace, *Liber I, Carmen v, Ad Pyrrham,*

12

Miseri, quibus

Intentata nites! Me tabula sacer

Votiva paries indicat uvida

15

Suspendisse potenti

Vestimenta maris deo.

Passion XCIII.

My loue is past, woe woorth the day and how'r

The intricate poetical form of this Passion, in which the second and third stanzas exactly follow the first as to first

and last syllables throughout, is copied from the Italian poets.

Passion XCIII.

I Curse the time, wherein these lips of mine
From Serafino,
Biastemo quando mai le labbra apersi

Passion XCIX.

The haughtie Aegle Birde, of Birdes the best,
From Serafino, *Sonetto* 1, "& grownded upon that, which Aristotle writeth of the Aegle, for the prooffe she maketh of her birdes, by setting them to behold the Sonne. After whom Pliny hath written, as foloweth." (*Nat. Hist.*, lib. 30, cap. 1).

Passion C.

Resolu'd to dust intomb'd heere lieth Loue,
Imitated from Girolamo Parabosco's *Epitaph of Loue*,
In cenere giace qui sepolto Amore,
The epilogue, "more like a praier than a Passion,"
Lugeo iam querulus vitae tot lustra peracta,
is "faithfully translated out of Petrarch," *Sonetto* 85, *parte secondo*,
I vò piangendo i miei passati tempi,

Thomas Watson was a poet of rare gifts who had the singular fortune of being named among the first by his contemporaries, and of being consigned to oblivion almost immediately afterwards. Three years after his early death, Spenser pays tribute to his memory in *Colin Clonts come home again*, 1595:—

"Amyntas, flower of shepherds' pride forlorn.
He, whilst he liued, was the noblest swain
That ever pipéd in an oaten quill:
Both did he other, which could pipe, maintain,
And eke himself could pipe, with passing skill."

Nash, in *Haue with you to Saffron Walden*, 1596, writes of him, "for all things [he] hath left few his equals in England;" and Meres, *Wits Treasurie*, 1598, says, "as Italy had Dante, Boccace, Petrarch, Tasso, Celiano, and Ariosto, so England had Matthew Roydon, Thomas Atchelowe, Thomas Watson, Thomas Kyd, Robert Greene and George Peele."

The Spenser Society's fine edition of the *Passionate Centurie of Loue*, 1869, together with Mr. Arber's appreciative reprint of this and the other poems in the following year, have brought him once more into notice.

Palgrave, in reviewing the Arber reprint, puts Watson in the first rank of the Elizabethan "Amourists," below Sidney, but above Spenser, and excepting Shakspeare, always and in every circumstance a class by himself.

See *Thomas Watson the Poet*, F. T. Palgrave, *The North American Review*, January, 1872.

1585. *Amyntas Thomae Watsoni Londinensis, I. V. Studiosi. Nemini datur amare simul et sapere.*

Exoudebat Henricus Marsh, ex assignatione Thomae Marsh. 1585. 8vo. (12mo. Hazlitt. 16mo. Arber.) 27 leaves. *British Museum*.

Dedicated, 'Henrico Noello' and 'Ad Lectorem.'

Amyntas and *Amintae Gaudia* (1592) are Latin elegiac eclogues, after the manner of Petrarch in his Latin pastorals, and of the once famous Mantuan through whom the traditions of English pastoral poetry really descend.

See Fraunce's *The Lamentations of Amyntas for the Death of Phillis*, 1587, and *The Countesse of Pembrokes Ivychurch*, Part II, *Phillis Funeral*, 1591; also, *The Eglogs of the Poet B. Mantuan Carmelitan*, 1567.

1586. *Albions England. Or Historical Map of the same Island: prosecuted from the liues Actes and Labors of Saturne, Jupiter, Hercules, and Aeneas: Originallles of the Bruton, and Englishmen, and occasion of the Brutons their first aryvall in*

Albion. Containing the same Historie unto the Tribute to the Romaines, Entrie of the Saxones, Invasion by the Danes, and Conquest by the Normaines. With Historicall Intermixtures, Inuention, and Varietie profitably, briefly and pleasantly, performed in Verse and Prose by William Warner.

Imprinted at London by George Robinson for Thomas Cadman, dwelling at the great North-doore of S. Pauls Church at the signe of the Byble. [Colophon.] Imprinted at London by George Robinson for Thomas Cadman. Anno Do. 1586. 4to. 65 leaves. *Britwell* (First Part only). Also, 1589. 4to. Black letter. *British Museum, Huth. Rev. T. Corser* (First and Second Parts). 1592. 4to. Black letter. *Brit. Mus.* (Dedicated to Henry Carey, Lord Hunsdon). 1596. 4to. 176 leaves. *Brit. Mus., Bridgewater House.* 1597. 4to. 176 leaves. *Brit. Mus.* (2 copies). 1602. 4to. 252 leaves. *Brit. Mus.* (First complete edition, in 13 Books, (2 copies)). 1606. 4to. (*A Continuance of Albions England*, dedicated to Sir Edward Coke). 1612. 4to. *Brit. Mus.* (Last edition).

Three stanzas of Book V, Chapter xxvii, of *Albion's England*, very unexpectedly render into English *Il Decamerone*, ix, 2; *Levasi una badessa in fretta*. See Twyne's *The Schoole-master*, 1576.

1587. *The Lamentations of Amyntas for the death of Phillis: Paraphrastically translated out of Latine into English Hexameters, by Abraham Fraunce, Newelie Corrected.*

London. Printed by John Charlewood for Thomas Newman and Thomas Gubbin. Anno Dom. 1588. 4to. 20 leaves. Also, 1587. 4to. *Bodleian.* 1589. 4to. 1596. 4to.

The 1588 edition, whose title is here given, is in the *Huth Library*. The *British Museum* has recently acquired (1894) the only known copy of the 1596 edition. It was discovered in a collection of rare English books, chiefly of *belles lettres*, of the time of Elizabeth and James I., in 1867, by Mr. C. Edmonds, at Lamport Hall, Northamptonshire, the seat of Sir Charles Isham Bart.—*The Academy*, August 10, 1895.

The translation is dedicated to the Countess of Pembroke. See Thomas Watson's *Amyntas*, 1585, and Fraunce's *The Countesse of Pembrokes Iychurch*, Part II, 1591.

1588. *Musica Transalpina, Altus. Madrigales translated of foure, five and six parts, chosen out of diuers excellent Authors, with the first and second part of La Verginella, made by Maister Byrd, upon two Stanz's of Ariosto, and brought to speake English with the rest. Published by N. Yonge, in fauour of such as take pleasure in musicke of voices.*

Imprinted at London by Thomas East, the assignè of William Byrd, 1588. Cum Priuilegio Regiæ Maiestatis. 6 parts. 4to. Fifty-seven songs.

Dedicated to Gilbert, Lord Talbot, son and heir of George, Earl of Shrewsbury.

"I endeavored," says Yonge, "to get into my hands all such English songs as were praise worthie, and amongst others I had the hap to find in the hands of some of my good friends certaine Italian Madrigales translated most of them five years ago by a gentleman for his private delight."

La Verginella.

I.

The fayre yong virgin is like the rose untainted,
 In garden faire while tender stalk doth beare it ;
 Sole and untoucht, with no resort acquainted,
 No shepherd nor his flock doth once come neere it :
 Th' ayre full of sweetnesse, the morning fresh depainted,
 The earth the water with all their fauours cheer it :
 Daintie yong gallants, and ladyes most desired,
 Delight to haue therewith their head and breasts attyred.

II.

But not soone from greene stock where it growed,
 The same is pluckt and from the same remoued ;

As lost is all from heauen and earth that flowed,
Both fauour grace and beauty best beloued :

The virgin faire that hath the flower bestowed,
Which more than life to gard it her behowed ;
Loseth hir praise, and is no more desired
Of those that late unto hir loue aspired.

La Verginella is of more than passing interest, quite apart from its sentiment and grace of expression, because it is probably the earliest English madrigal. At least I have met with no earlier example of this form of composition, and its being mentioned particularly in the title of a collection of fifty-seven madrigals would seem to indicate that some special importance was attached to it.

William Byrd, 1538(?)–1623, the composer, shared with Thomas Tallis the honorary post of organist to the Chapel Royal. Although royal organist through the national change of religion, he remained a Roman Catholic, and composed many church services, among them the well-known canon, *Non nobis, Domine*, traditionally said to be preserved in the Vatican engraved on a golden plate.

1597. *Musica Transalpina, Cantus. The Seconde Booke of Madrigalles, to 5 & 6 voices: translated out of sundrie Italian Authors & Newly published by Nicholas Yonge.*

At London. Printed by Thomas Este. 1597. 4to. 6 parts. Twenty-four songs.

Dedicated to Sir Henry Lennard, Knight.

In the following madrigal, from the second book, the lover has some remnant of philosophy left,—

Brown is my loue, but graceful ! and each renowned whiteness
Matcht with thy lovely brown, looseth his brightness.
Fair is my love, but scornfull ! yet haue I seen despised
Dainty white lillies, and sad flowers well prised.

Another love-song of the same book is in every way charming,—

So saith my fair and beautiful Licoris, when now and then
she talketh

With me of loue ; loue is a sprite that walketh,
That soars and flies, and none aloue can hold him,
Nor touch him, nor behold him ;
Yet when her eyes she turneth,
I spy where he sojourneth ;

In her eyes, there he flies ;
But none can touch him,
Till on her lips he couch him ;
But none can catch him,
Till from her lips he fetch him.

Censura Literaria, Vol. ix, p. 5 (Ed. 1809).

1590. *Superius*. *The first sett of Italian Madrigalls Englished, not to the sense of the original dittie, but after the affection of the Noate. By Thomas Watson, Gentleman. There are also heere inserted two excellent Madrigalls of Master William Byrds, composed after the Italian vaine, at the requeste of the sayd Thomas Watson.*

Imprinted at London by Thomas Este, the assigne of William Byrd, & are to be sold at the house of the sayd T. Este, being in Aldersgate street, at the signe of the Black Horse. 1590. Cum priuilegio Regiae Maiestatis. Six parts. 4to.

Each part is dedicated by Watson in Latin verse to Robert Devereux, Earl of Essex, and on the back of the title there is another inscription in Latin verse to a musical friend, Luca Marenzio, the author of the harmony, which Watson, in his lines to Essex, describes as “Marenzaeos cantus.” Luca Marenzio was the greatest madrigal writer of the time.

The “two excellent Madrigalls of Master William Byrds” are two settings, for four and six voices, of

This sweet and merry month of May,
 While nature wantons in her pryme,
 And birds do sing and beasts do play,
 For pleasure of the ioyfull time,
 I choose the first for holy daie,
 And greet Eliza with a ryme;
 O beauteous Queene of second Troy,
 Take well in worth a simple toy.

Another madrigal alludes to the death of Sir Philip Sidney :

How long with vaine complayning ;
 How long with dreary teares and joyes refraining ;
 Shall we renewe his dying,
 Whose happy soull is flying ;
 Not in a place of sadness,
 But of eternall gladnes ;
 Sweet Sydney liues in heau'n. O ! therefore let our weeping
 Be turn'd to hymns and songs of pleasant greeting.

There are twenty-eight songs in all.

Censura Literaria, Vol. ix, p. 1 (Ed. 1809).

1591. *Orlando Furioso in English Heroical Verse*, by John Harington [Sir John Harington]. [Colophon.]

Imprinted at London by Richard Field, dwelling in the Blackfriars, by Ludgate. 1591. Folio. 225 leaves. *British Museum*, (3 copies). Also, 1607. Folio. *British Museum*, and 1634. Folio. 248 leaves. *British Museum*. The last edition contains Sir John Harington's *Epigrams*, printed twice before, 1618 and 1625.

Dedicated to Queen Elizabeth.

Harington's translation is in the octave stanza of Ariosto, and is magnificently illustrated, the engraved title containing portraits of Ariosto and of Sir John Harington and his dog. The engravings, although sometimes said to be English, were in fact printed from the Italian plates of Girolamo Porro, of

Padua, and had been used before in Italy. The plates are worn and unequal in the editions of 1607 and 1634. Stanzas 1-50 of Book xxxii. were translated by Francis Harington, younger brother to Sir John.

Six plays may be referred to *Orlando Furioso*, five of them later in date than Sir John Harington's translation :

- (1) *Ariodante and Geneuora*, acted Jan. 12, 1582, before Queen Elizabeth and her Court.

From *Orlando Furioso*, Canto v.

- (2) *The History of Orlando Furioso*. 1594. 4to. Robert Greene.

Founded on an episode in Canto xxiii. This play was acted at the Rose in 1591, Edward Alleyn taking the part of Orlando.

- (3) *Much Ado About Nothing*. 1600. 4to. Shakspeare.

The story of Claudio and Hero is the same as that of Ariodante and Geneuora in Ariosto. Shakspeare may have taken the plot from Belleforest's *Histoires Tragiques*, vol. iii, based on Bandello, i, 22, the tale of *S. Timbreo di Cardona*, but the personation of Hero by Margaret is probably borrowed from Harington's translation.

- (4) *The Tempest*. 1623. Folio. Shakspeare.

Suggests the shipwreck of Ruggiero, the hermit's desert island, and the reconciliation between Ruggiero and Orlando. *Orlando Furioso*, Cantos xli. and xliii.

- (5) *Sicelides*. 1631. 4to. Phineas Fletcher.

Atyches rescuing Olinda from the orc imitates *Orlando Furioso*, Canto x, where Ruggiero delivers Angelica from the monster.

- (6) *The Sea Voyage*. 1647. Folio. John Fletcher.

The commonwealth of women is traceable to the Argonautic legend of Hypsipyle on Lemnos, reproduced in *Orlando Furioso*, Canto xx.

1591. *The Countesse of Pembrokes Iychurch. Containing the affectionate life and unfortunate death of Phillis and Amyn-*

tas: That in a Pastorall; This in a Funerall: both in English Hexameters. By Abraham Fraunce.

London. Printed by Thomas Orwyn for William Ponsonby, dwelling in Paules Churchyard, at the signe of the Bishops head. 1591. 4to. 48 leaves. *British Museum*, (2 copies). *Bodleian. Huth.*

Dedicated "To the right excellent, and most honorable Ladie, the Ladie Marie, Countesse of Pembroke."

Fraunce says, in his Dedicatory Epistle, "I have somewhat altered S. [ignor] Tasso's Italian & M. [aster] Watson's Latine *Amyntas* to make them one English." The first part, the Pastorall, as far as Act V, Sc. 2, is a close translation of Tasso's *Aminta*, acted at Ferrara in 1573; the second part, 'Phillis Funeral,' is a reprint, the fourth edition, of Fraunce's older translation of Thomas Watson's *Amyntas*, called *The Lamentations of Amyntas*, 1587.

The Third Part of the Countesse of Pembrokes Ivychurch: Entitled, Amintas Dale. Wherein are the most conceited tales of the Pagan Gods in English Hexameters: to-gether with their auncient descriptions and Philosophical explications. By Abraham Fraunce.

At London. Printed [by Thomas Orwyn] for Thomas Woodcocke, dwelling in Paules Church-yard, at the signe of the black Beare. 1592. 4to. 61 leaves. *British Museum*, (2 copies). *Huth.*

Dedicated to the Countess of Pembroke, in grandiloquent Latin hexameters. This work is in both prose and verse, and resembles in plan Sir Philip Sidney's *Arcadia*. Abraham Fraunce was highly esteemed as a poet by Sir Philip Sidney.

1591. *Complaints, Containing sundrie small Poemes of the Worlds Vanitie. Whereof the nexte Page maketh mention. By Ed. Sp.*

London. Imprinted for William Ponsonbie, dwelling in Paules Churchyard at the signe of the Bishops head. 1591.

4to. 91 leaves. *British Museum*, (3 copies). 1882. 8vo. *The Complete Works in Verse and Prose of Edmund Spenser*, Vol. III (Grosart).

This is a miscellaneous collection of poems put forth by Spenser's publisher a year after the appearance of the first three books of *The Faery Queene*. The several poems are dedicated to the Countess of Pembroke, and to Spenser's kinswomen, Lady Strange, Lady Carey, and Lady Compton and Mounteagle.

Number 8, *The Visions of Bellay*, and Number 9, *The Visions of Petrarch*, "formerly translated" from Du Bellay and Petrarch, had been printed twenty-two years before, in Van der Noot's *A Theatre wherein be represented as wel the miseries & calamities that follow the voluptuous Worldlings, As also the greate ioyes and pleasures which the faithfull do enjoy*. 1569. This volume is dedicated to Queen Elizabeth, and is enriched by sixteen engravings on wood, in illustration of the *Visions of Petrarch* and *Du Bellay* contained in it. Each engraving is accompanied by verses, called Epigrams and Sonnets. Petrarch's *Visions*, a series of seven sonnets, is a translation of his *canzone*,—

Standomi un giorno solo alla fenestra (Canzone 42, of Sonetti e Canzoni in Morte di Madonna Laura).

The verses are without Spenser's name, but as they appear, with alterations, in the *Complaints*, they have been very generally accepted as the earliest printed work of the poet, then a boy in his seventeenth year. The sonnets from Petrarch are almost exactly the same as in Van der Noot, but the *Visions* of Du Bellay are changed from blank verse to rimed sonnets. They are translations, fifteen in all, from a collection of forty-seven French sonnets entitled,—

Antiquitez de Rome, contenant une generale description de sa grandeur, et comme une deploration de sa ruine. . . . Plus un Songe ou vision sur le mesme subject.

Paris. Federic Morel. 1558. 4to. *British Museum*.

1592. *Amintae Gaudia*, Authore Thomæ Watsono Londinensi, Juris studioso.

Londini: Imprimis Guilhelmi Ponsonbei. 1592. 4to. Bodleian. *British Museum*. [In Latin hexameters.]

Dedicated, "Mariae Penbrokiae Countissae," by C. M. Hazlitt suggests that C. M. may have been Christopher Marlowe.

George Peele, writing shortly after the early death of Watson, in 1593, says :

Watson, worthy many Epitaphes
For his sweet Poesie, for Amintas teares
And joyes so well set downe.

Ad Maecoenatum Prologus, in *The Honour of the Garter*.

Francis Meres, in his *Palladis Tamia*, or *Wits Treasurie*, 1598, says :

"As Theocritus in Greeke, Virgil and Mantuan in Latine, Sanazar in Italian, and the Authour of *Amyntae Gaudia* and Walsingham's *Meliboeus* are the best for pastorall."

1594. *Godfrey of Bulloigne, or the Recouerie of Hierusalem. An Heroicall poeme written in Italian by Seig. Torquato Tasso, and translated into English by R. C. Esquire: And now the first part containing five Cantos, Imprinted in both Languages.*

London. Imprinted by John Windet for Christopher Hunt of Exceter. 1594. 4to. 120 leaves. *British Museum*. Also, 1817. 12mo. (Fourth Book, accompanying Fairfax's translation). *British Museum*. 1881. 4to. A. B. Grosart, (62 copies only).

A translation of the first five cantos of Tasso's *La Gerusalemme Liberata*, 1580. It is more noteworthy for its faithfulness to the original than for its poetry; the verse is always regular and is set in the Italian stanza. R. C. is Richard Carew of Anthony, author of the *Survey of Cornwall*.

II. *Godfrey of Bulloigne* was acted July 19, 1594, while *Godfrey of Bulloigne, with the Conquest of Jerusalem*, was

entered on *Register B*, for John Danter, June 19, 1594. Fleay (*Chronicle of the English Drama*, Vol. II, p. 302) thinks this must have been the First Part of the same play, and may have been identical with the old play called *Jerusalem*, of March 22, 1592, retained by Henslow from Lord Strange's men.

The Four Prentices of London, with the Conquest of Jerusalem, by Thomas Heywood, was acted before 1615, at the Red Bull, and printed in 1615 and 1632.

Kirkman's Catalogue, 1661, mentions a tragedy, entitled *The Destruction of Jerusalem*, which was written by Thomas Legge, and acted in 1577 at Coventry.

1596. *Diella, Certaine Sonnets, adioyned to the amorous Poeme of Dom Diego and Gineura*. By R. [ichard] L. [ynche] Gentleman. Ben balla, à chi fortuna suona.

At London, Printed for Henry Olney, and are to be sold at his shop in Fleetstreete neer the Middle-temple gate. 1596. 8vo. 44 leaves. Bodleian. British Museum. (16mo.)

The "amorous Poeme of Dom Diego and Gineura" is taken from Bandello, I, 27, *Don Diego de la sua Donna sprezzato, uà à starsi in una Grotta; e come n'uscì*. The romance is related by Painter, *Palace of Pleasure*, 1567, II, 29, *Dom Diego and Gineura*; by Fenton, *Certaine Tragicall Discourses*, 1567, No. 13, *A wonderfull constancie in Dom Diego*; and by Whetstone, *Rocke of Regard*, 1576, 2, *The Garden of Unthriftinesse, wherein is reported the dolorous discourse of Dom Diego a Spaniard, together with his triumphe*.

Thomas Procter's *A gorgeous Gallery of gallant Inuentions*, 1578, mentions Dom Diego in the poem, entitled *The Louer wounded with his Ladies beauty craueth mercy. To the Tune of where is the life that late I led*.

1597. *Canzonets. Or Little Short Songs to foure voyces: selected out of the best and approved Italian Authors by Thomas Morley, Gent. of her Majesties Chappell*.

Imprinted at London by Peter Short, dwelling on Bred-streete hill at the signe of the Star and are there to be sold. 1597. 4to. *British Museum*.

Dedicated "to the Worshipfull Maister Henrie Tapsfield, Citizen and Grocer, of the Cittie of London—I hartily intreat you to accept these poore Canzonets, by me collected from diuers excellent Italian Authours, for the honest recreation of yourselfe and others."

Thomas Morley, born about 1557, died about 1604, was a pupil of William Byrd, organist of St. Paul's, and successively epistler and gospeler to the Chapel Royal. He wrote seven books of canzonets or madrigals, 1593 to 1600; *A Plaine and Easie Introduction to Practicall Musicke*, 1597; and edited, 1601, *Madrigals. The Triumphs of Oriana*, a collection of twenty-five madrigals in honor of Queen Elizabeth.

One of Morley's airs, in *The First Booke of Aires*, etc., 1600, is a setting of the second page's song in *As You Like It*, v, 3, "It was a lover and his lass," which is extremely interesting as one of the few pieces of original Shakspearean music that has survived.

A single canzonet from this collection occurs in Brydges's *Censura Literaria*, Vol. x, p. 298:—

When lo! by break of morning,
My love her self adorning,
Doth walk the woods so dainty,
Gath'ring sweet violets and cowslips plenty,
The birds enamour'd, sing and praise my Flora,
Lo! here a new Aurora.

A few more songs may be found in the *British Bibliographer*, Vol. i, pp. 344-5, where one canzonet,

Long hath my loue bene kept from my delighting,

is ascribed to Felice Anerio, 1560(?)–1630(?), a celebrated composer of sacred madrigals, and organist to the pontifical chapel in Rome.

1597. *Two Tales, Translated out of Ariosto. The one in Dispraise of Men, the other in Disgrace of Women: With certain other Italian Stanzas and Proverbs.* By R. [obert] T. [ofte] Gentleman.

Printed at London by Valentine Sims, dwelling on Adling hill at the signe of the white Swanne. 1597. 4to. 16 leaves.

1597. *Virgidemiarum Size Bookes. First three Bookes, of Tooth-lesse Satyrs. 1. Poeticall. 2. Academical. 3. Morall.*

London. Printed by John Harison, for Robert Dexter. 1602.

Virgidemiarum: The three last Bookes. Of byting Satyres. Corrected and amended with some additions by J. H. [Joseph Hall, successively Bishop of Exeter and of Norwich].

Imprinted at London for Robert Dexter, at the signe of the Brazen Serpent in Paules Churchyard. 1599.

Certaine Worthye Manuscript Poems, of great Antiquitie, Reserued long in the Studie of a Northfolke Gentleman, And now first published by J. S.

Imprinted at London for R. D. 1597. Sm. 8vo.

These three publications, though always found in one volume, have different titles and signatures. The first three books of Satires originally appeared in 1597, the last three in 1598. The *Huth Library* copy, whose title-page is here given, is the third edition of Books I–III, and the second of Books IV–VI.

Of the *Certaine Worthye Manuscript Poems* there was only a single impression, dedicated "To the worthiest Poet Maister Ed. Spenser."

The poems are three in number,—

The statly tragedy of Guistard and Sismond.

The Northern Mothers Blessing.

The way to Thrifte.

The statly tragedy of Guistard and Sismond is taken from the *Decameron*, iv, 1, and is a reprint of a metrical version of the romance made by William Walter, a poet of the time of

Henry VII. Walter's poem, which is in octave stanza, was based on a Latin prose translation, *Epistola Leonardi Aretini de amore Guistardi*, etc. [1480?], and is entitled, *The amorous History of Guystarde and Sygysmonde, and of their dolorous Deth by her Father*. It was printed by Wynkyn de Worde in 1532. Roxburghe Club. 1818.

The romance of *Guiscardo and Ghismonda* was very popular in Italian dramatic literature, and no less than five different tragedies on this subject were written between 1508 and 1614. Three of them are called *Tancredi*, one *La Pamfla*, while still another, *La Ghismonda*, obtained a temporary fame by being attributed by its author, Silvano de' Razzi, to Tasso.

Two Elizabethan plays carry the tragedy over into English literature,—

Tancred and Gismund, a tragedy, by Robert Wilmot, acted before the Court, at the Inner Temple, in 1568, and printed in 1592, quarto. It is the oldest extant Elizabethan play founded on an Italian *novella*.

Tancred, by Sir Henry Wotton, written at Queen's College, Oxford, in 1586–7, and not extant.

Both of these plays are probably founded on Painter's prose translation, *Gismonda and Guiscardo, Palace of Pleasure*, I, 39. Dryden versified the romance in his *Fables*, as *Sigismonda and Guiscardo*.

There are two eighteenth century tragedies on the theme, *The Cruel Gift, or the Royal Resentment*, by Susannah Centlivre. 1717. 12mo., and *Tancred and Sigismunda*, by James Thomson. 1745. 8vo.

Hogarth, 1763, painted Sigismonda weeping over the heart of her lover. (National Gallery, London.)

1598. *Orlando innamorato. The three first Bookes of that famous Noble Gentleman and learned Poet, Mathew Maria Boiardo Earle of Scandiano in Lombardie. By R. [obert] T. [ofte] Gentleman. Parendo impero Imperando perece.*

Printed at London by Valentine Sims, dwelling on Adling hil at the signe of the white Swanne. 1598. Sm. 4to. *British Museum*.

"*Orlando Inamorato* is singularly unequal; but shows familiarity with the language and dexterity of versification."

A. B. Grosart. *Occasional Issues*. Vol. XII.

The *Orlando Inamorato* appeared about 1495, in three books, the last incomplete.

I do not know whether Tofte translated from the original Boiardo, or from one of the two *rifacimenti* that exist, Francesco Berni's elegant poem, or Domenichi's poor one that superseded that. Grosart gives no information on this point, and his biography of Robert Tofte, in the volume of *Occasional Issues* just cited, is probably the completest account of the poet that we have. Blackwood's reviewer of Rose's *The Orlando Innamorato Translated into Prose from the Italian of Francesco Berni*, 1823, had never heard of Tofte's translation, for he says, "no English attempt whatever had hitherto been made, either upon Boiardo himself, or his *rifacciatore* Berni."

Blackwood's. Vol. XIII. March, 1823.

The story of Iroldo and Tisbina of Babylon, which is related to Rinaldo by Fiordelisa, *Orlando Innamorato*, Book I, Canto 12, is the well-known romance of *Dianora and Ansaldo, or the Enchanted Garden, Decameron*, x, 5, but the 'question' finds a different, and poorer, solution in the Renaissance poet. In Boccaccio, and after him, in Chaucer's *Franklin's Tale*, the lover, overcome by the husband's generosity, releases the lady from her promise. In Boiardo, the husband and wife take poison in order to die together; but the drug turns out to be harmless, whereupon Iroldo voluntarily quits Babylon for life, and Tisbina, who had just been on the point of dying for one husband, incontinently takes another, Prasildo.

Leigh Hunt made a translation of the romance in his *Stories from the Italian Poets*, where it is called *The Saracen Friends*. See *Philocopo*, 1567.

1598. *Altus. Madrigals to five voyces, selected out of the best approued Italian Authors. By Thomas Morley Gentleman of hir Maiesties Royall Chappel.*

At London. Printed by Thomas Este. 1598. 5 parts. 4to. 70 leaves. Twenty-four songs. *British Museum.*

Dedicated to Sir Gervais Clifton, Knight.

Morley says in his Dedication,—“I ever held this sentence of the poet as a canon of my creede; *That whom God loveth not, they love not Musique.* For as the Art of Musique is one of the most Heavenly gifts, so the very love of Musique (without art) is one of the best engrafted testimonies of Heavens love towards us.”

Madrigal.

Doe not tremble, but stand fast,
Deare, and faint not: hope well, haue well, my sweeting:
Loe where I come to thee with friendly greeting:

Now ioyne with mee thy hand fast:

Loe thy true loue salut's thee,

Whose jeme thou art, and so he still reput's thee.

British Bibliographer, Vol. II, p. 652.

1598. *The Courtiers Academie: Comprehending seuen seuerall dayes discourses; wherein be discussed, seuen noble and important arguments, worthy by all Gentlemen to be perused. [1. Of Beauty; 2. Of Humane Loue; 3. Of Honour; 4. Of Combate and single Fight; 5. Of Nobilitie; 6. Of Riches; 7. Of precedence of Letters or Armes.] Originally written in Italian by Count Haniball Romei a Gentleman of Ferrara, and translated into English by J. [ohn] K. [epers].*

[London]. Printed by Valentine Sims: n. d. [1598.] 4to.

Dedicated to “Sir Charles Blunt, Lord Mountjoy, K. G.”

Interspersed with poetry, and containing also some translations from Petrarch.

John Kepers was born about 1547, at Wells, Somerset. Anthony à Wood says that he was “brought up in the close

of Wells," and Warton that he was a graduate of Oxford in the year 1564, who afterwards studied music and poetry at Wells.

1599. *Of Mariage and Wiving. An Excellent, pleasant, and Philosophical Controversie, betweene the two famous Tassi now living, the one Hercules the Philosopher, the other, Torquato the Poet. Done into English by R. [obert] T. [ofte] Gentleman.* 2 pts.

London. Printed by Thomas Creede, and are to be sold by John Smythicke, at his shop in Fleet streete neare the Temple Gate. 1599. Crown 8vo. (*British Museum.*) 4to. (*Huth Library.*)

This is a translation, in verse, of Tasso's *Dell' ammogliarsi, piacevole contese fra i due moderni Tassi, Ercole e Torquato. Bergamo.* 1594. 4to. [*Discorsi e Dialoghi.*]

Part I. is entitled, "The declaration of Hercules Tasso . . . against marriage;" Part II., "A defence or answer . . . by Torquato Tasso."

1600. *Godfrey of Bulloigne, or the Recouerie of Jerusalem. Done into English heroically verse, by E[dward] Fairefax.*

Imprinted at London by Ar. Hatfield for J. Jaggard and M. Lownes. 1600. Folio. 200 leaves. *British Museum*, (2 copies).

Dedicated, in four six-line stanzas, "To her High Majesty," Queen Elizabeth.

The second edition, 1624, folio (*British Museum*), was printed at the express desire of King James I., and was dedicated to Charles, Prince of Wales.

There have been eight subsequent editions of this excellent and enduring translation, besides a reprint of the third edition; namely, 1687. 8vo. *Brit. Mus.* 1726. 8vo. 2 vols. *Brit. Mus.* (Dublin reprint of third edition.) 1749. 8vo. *Brit. Mus.* 1786. 8vo. 1817. 8vo. 2 vols. *Brit. Mus.* (Charles Knight.) 1817. 12mo. 2 vols. *Brit. Mus.* (Singer.) 1844. 12mo. 2 vols. *Brit. Mus.* (Charles Knight.) 1853.

8vo. 2 vols. *Brit. Mus.* (Routledge's British Poets.) 1855.
12mo. (American edition.)

Fairfax's is the first complete translation of Tasso's *La Gerusalemme Liberata*. It is executed with ease and spirit, and with such a fine poetic feeling withal that it often reads like an original poem.

"Milton has acknowledged to me that Spenser was his original; and many besides myself have heard our famous Waller own that he derived the harmony of his numbers from *Godfrey of Bulloigne*, which was turned into English by Mr. Fairfax."

Dryden. Preface to his *Fables*.

"Fairfax I have been a long time in quest of. Johnson, in his *Life of Waller*, gives a most delicious specimen of him.

"By the way, I have lit upon Fairfax's *Godfrey of Bullen*, for half-a-crown. Rejoice with me."

Charles Lamb, *Letters to Coleridge*, Jan. 5 and April 15, 1797.

For plays on the subject of *Godfrey of Bulloigne*, see Carew's translation, 1594.

1601. *Loues Martyr: or, Rosalins Complaint. Allegorically shadowing the truth of Loue, in the constant Fate of the Phoenix and Turtle. A Poeme enterlaced with much varietie and raritie; now first translated out of the venerable Italian Torquato Coeliano, by Robert Chester. With the true legend of famous King Arthur, the last of the nine Worthies, being the first Essay of a new Brytish Poet: collected out of diuerse Authentick Records. To these are added some new compositions, of seuerall moderne Writers whose names are subscribed to their seuerall workes, upon the first subject: viz. the Phoenix and Turtle. Mar:—Mutare dominum non potest liber notus.*

London. Imprinted for E. B. 1601. 4to.

Dedicated "To the Honorable, and (of me before all other) honored Knight, Sir John Salisburie one of the Esquires of the bodie to the Queenes most excellent Maiestie."

Love's Martyr was reissued, in 1611, under an entirely new title.

1611. *The Anualls of great Brittain. Or, A Most Excellent Monument, wherein may be seene all the antiquities of this Kingdome, to the satisfaction both of the Universities, or any other place stirred with Emulation of long continuance. Excellently figured out in a worthy Poem.* 2 pts.

London. Printed for Mathew Lownes. 1611. 4to. *British Museum*. Edited by A. B. Grosart. *Occasional Issues*. Vol. VII. 1878. 4to.

The "new compositions," "done by the best and chiefest of our moderne writers," which follow the poem are signed Ignoto, William Shake-speare, John Marston, George Chapman, and Ben Johnson.

Grosart, in his edition of *Love's Martyr*, arrives at the conclusion, which is supported independently by Dr. Brinsley Nicholson, that the poem is allegorical of relations supposed to have existed between Queen Elizabeth and Robert Devereux, second Earl of Essex and Ewe. According to this interpretation, Elizabeth is the "Phoenix," and Essex the "Turtle-dove," Love's martyr. Further, Grosart infers that Shakspeare and the other "moderne Writers," who contributed commendatory verses, sided with Chester in doing honor to Essex. Be all this as it may, it is a noteworthy fact, that, with the exception of the enigmatical poem, *Let the bird of loudest lay*, added to Chester's *Love's Martyr*, Shakspeare wrote no commendatory verses as he sought none.

The name of the Italian poet whom Chester cites as his original is a combination, made up from 'Torquato Tasso' and 'Livio Celiano.' It is conjectured that Chester found the 'venerable Italian Torquato Coeliano' in a little book, entitled, *Rime di diversi celebri poeti dell' età nostra*. Bergamo, 1587; pages 95-148 of this collection consist of poems from Livio Celiano, and pages 149-181 of similar selections from Torquato Tasso.

After going over the whole matter carefully, Grosart was at first of the opinion that *Love's Martyr* was not a translation at all, but only said to be so to heighten the effect of the allegory. But he subsequently modified this judgment somewhat:—"My impression is that the Dialogue between Nature and the Phoenix and Rosalin's Complaint and the Prayer which follows, are translated; but probably in the original are separate poems. The 'Arthur' episode is plainly—by the title-page and subject—original."

Nash and Meres speak of Celiano as one of the chief poets of the time, but excepting the selections in the book cited, his poems (Celiano, Livio, *Rime*, Pavia, 1592, Quadrio) are not known to be extant.

"I should like to have the Academy of Letters propose a prize for an essay on Shakespeare's poem, *Let the bird of loudest lay*, and the *Threnos* with which it closes, the aim of the essay being to explain, by a historical research into the poetic myths and tendencies of the age in which it was written, the frame and allusions of the poem. I have not seen Chester's *Love's Martyr*, and "the Additional Poems" (1601), in which it appeared. Perhaps that book will suggest all the explanation this poem requires. To unassisted readers, it would appear to be a lament on the death of a poet, and of his poetic mistress. But the poem is so quaint and charming in diction, tone, and allusions, and in its perfect metre and harmony, that I would gladly have the fullest illustration yet attainable."

Emerson. Preface to *Parnassus*. (1875.)

1607. *Rodomonthe Infernall, or The Diuell conquered. Aristos Conclusions. Of the Marriage of Rogero with Bradamant his Love, & the fell fought Battell betweene Rogero and Rodomont the neuer-conquered Pagan. Written in French by Phillip de Portes, and Paraphrastically translated by G. [ervase] M. [arkham].*

At London. Printed by V. S. for Nicholas Ling. [1607]. 8vo. 30 leaves. *British Museum*.

A note in Lowndes says, "It was printed under the title of *Rodomont's Furies*, in 1606, 4to., and dedicated to Lord Montague."

Philippe Des Portes published, in 1572, *Roland Furieux, imitation de l'Arioste. La Mort de Rodomont . . . partie imitée de l'Arioste, partie de l'invention de l'auteur. Angelique. Continuation du sujet de l'Arioste. Imitations de quelques chans de l'Arioste*, etc. 1572. 8vo. *British Museum*.

In the last canto of the *Orlando Furioso*, Ruggiero marries Bradamante, and kills Rodomonte, the pagan Knight, in single combat.

1608. *The Englishmans Doctor. Or, the Schoole of Salerne. Or, Physicall observations for the perfect Preserving of the body of Man in continuall health.* [Translated, in verse, by Sir John Harington.]

Printed for J. Helme and J. Busby, Junior, London, 1607, 8vo. Also, 1609. 8vo. Both in the *British Museum*.

The Schoole of Salerne, or Regimen Sanitatis Salerni, was a very popular work on hygienic medicine, originally compiled by Joannes de Mediolano. It was frequently reprinted, with additions and emendations, in Latin, French, and English, and in both prose and verse. The first English edition, in prose, by Thomas Paynell, went through seven editions between 1528 and 1597. Several French editions are done in burlesque or macaronic verse.

1608. *Ariosto's Satyres, in seven famous discourses, shewing the State, 1. Of the Court, and Courtiers. 2. Of Libertie, and the Clergie in generall. 3. Of the Romane clergie. 4. Of Marriage. 5. Of Soldiers, Musicians, and Louers. 6. Of School-masters and Scholers. 7. Of Honour, and the happiest life.* In English by Gervase Markham.

London. Printed by Nicholas Okes, for Roger Jackson, dwelling in Fleet street, neere the great Conduit. 1608. Sm.

4to. 58 leaves. *Huth. British Museum.* Reprinted anonymously, in 1611, under a new title,—

Ariostos seven Planets Gouverning Italie. Or his satyrs in seven Famous discourses, shewing the estate, 1. Of the Court and Courtiers. 2. Of Libertie and the Clergy in general. 3. Of the Romane Clergie. 4. Of Marriage. 5. Of Soldiers, Musitians, and Louers. 6. Of Schoolemasters and Schollers. 7. Of Honour, and the happiest life. Newly Corrected and Augmented, with many excellent and note worthy notes, together with a new Addition of three most excellent Elegies, written by the same Lodovico Ariosto, the effect whereof is contained in the Argument. Qui te sui te sui.

London. Printed by William Stansby for Roger Jackson, dwelling in Fleete streete neere the Conduit. 1611.

There is no difference between the two editions of the *Satires*, except in the titles, and in the three *Elegies* appended to the second edition, with a new pagination.

The translation is claimed by Robert Tofte in his *Epistle to the Courteous Reader* prefixed to the *Blazon of Jealousie*. 1615.

Tofte's order of the *Satires* is different from that of modern editions of Ariosto, and his titles are not transparently clear. The first *Epistle*, which is addressed to the poet's brother, Galasso Ariosto, treats of a proposed journey to Rome; the second gives the reasons why Ariosto declined to accompany Cardinal Ippolito d'Este to Hungary; the subject of the third is the choice of a wife; the fourth compares the vanity of honors and riches with the peace of a contented mind; the fifth shows how Ariosto chafed under his uncongenial duties as governor of Garfagnana; the sixth explains why he declined to seek advancement from Pope Clement VII.; the seventh, written to Cardinal Bembo, is upon the education of his son, Virginio, and contains an interesting account of Ariosto's own education and early struggles.

All the *Epistles* are more or less autobiographical, and reveal Ariosto as man and poet in a most attractive light, frank, sincere, and genially satirical.

1608. *Musica Sacra to Sixe Voyces. Composed in the Italian tongue by Giovanni Croce. Newly Englished.*

In London. Printed by Thomas Este, the assigne of William Barley. 1608. 4to. *Huth. British Museum.* 1611. 4to.

The only clue to the translator is a preface, "To the vertuous Louers of Musicke," signed "R. H.;" it states that the sonnets here set to music were written in Italian by Francesco Bembo, and were so admired by Croce that he decided on setting them to music.

In Lowndes, the title reads, *Musica Sacra, the Seven Penitential Psalms to sixe voyces*, 1608, 6 pts., and a note from Peacham confirms the subtitle,—

"While he [Giovanni Croce] lived, he was one of the most free and brave companions in the world. Nevertheless his compositions are all of a devout and serious kind, and of these his *Penitentiall Psalms*, which have been printed with English words, are the best."

Henry Peacham, M. A. *The Compleat Gentleman.* Ed. 1661.

1609. *The Famous Whore, or Noble Courtizan: containing the lamentable complaint of Paulina, the famous Roman Courtizan, sometime m^{rs}. unto the great Cardinall Hypolito of Est. By Garvis Markham* [translated into verse from the Italian. Lowndes].

London. Printed by N. O[kes] for John Budge, and are to be sold at his shop by the great South gate of Paules. 1609. 4to. 21 leaves. *British Museum.*

The Famous Whore, or Noble Courtizan, by Gervase or Jervis Markham, 1609. Edited by Frederick Ouvry.

London. Privately printed. 1868. 4to. *Huth.*

J. P. Collier describes *The Famous Whore*, in his account of the Ellesmere collection (*Bibliographical and Critical Account of the Rarest Books in the English Language*, under Markham), but says nothing about its being translated from the Italian, as Lowndes and the *Dictionary of National Biography* agree.

Cardinal Ippolito of Este was the first patron of Ariosto, and so indifferent a one that all the reward the poet received for dedicating to him the *Orlando Furioso* was the question, *Dove avete trovato, messer Lodovico, tante minchionerie?* 'Where did you find so many trifles, Master Ludovic?' Paulina quotes Ariosto and refers to him and his stories several times.

1610. *A Musicall Banquet. Furnished with varieties of delicious Ayres, collected [by Robert Dowland] out of the best Authors in English, French, Spanish, and Italian.*

Printed for T. Adams, London, 1610, folio. *British Museum.*

Dedicated to Sir Robert Sidney, godfather to the author.

1611. *The Tragicall Death of Sophonisba. Written by David Murray. Scotto-Brittaine.*

At London. Printed for John Smethwick, and are to be sold at his shop in Saint Dunstons Churchyard in Fleetstreet, under the Diall. 1611. 8vo.

Dedicated in two sonnets to Prince Henry. At the close of *Sophonisba*, occurs with a new title,—

Coelia: containing certaine Sonets. By David Murray, Scotto-Brittaine.

At London. Printed for John Smethwick, and are to be sold at his shop in Saint Dunstons Church-yard, in Fleet street, under the Diall. 1611. 8vo. *British Museum. Bridgewater House.*

Dedicated to Richard, Lord Dingwell.

Reprinted for the Bannatyne Club, and edited by Thomas Kinnear. Edinburgh. 1823. 4to. *British Museum.*

Sophonisba is a long poem in seventeen seven-line stanzas not always smoothly constructed, although there is an occasional burst into genuine poetry, as we have so good an authority as Michael Drayton, in an introductory sonnet, to testify.

To my kinde friend, Da. Murray.

In new attire, and put most neatly on,
 Thou, Murray, mak'st thy passionate Queene appeare,
 As when she sat on the Numidian throne,
 Deck't with those gems that most refulgent were.
 So thy strong Muse her, maker like, repaires,
 That from the ruins of her wasted urne,
 Into a body of delicious ayres
 Againe her spirit doth transmigrated turne.
 That scorching soile which thy great subject bore,
 Bred those that coldly but express'd her merit;
 But breathing now upon our colder shore,
 Here shee hath found a noble fiery spirit:
 Both there and here, so fortunate for Fame,
 That what she was, she's every where the same.

M. Drayton.

Coelia consists of a collection of twenty-six sonnets after the Italian model, a pastoral ballad called *The Complaint of the Shepheard Harpalus*, and an 'Epitaph on the Death of his Deare Cousin M. David Moray.'

The author is Sir David Murray of Gorthy, 1567-1629.

The romance of *Sophonisba* appeared first in English in Painter's *Palace of Pleasure*, where it is the seventh novel of the second volume, 1567. It is found in Italian in Bandello, 1, 41, in Petrarch's *Trionfi*, and it is the subject of the first two Italian tragedies. *La Sofonisba*, 1502, by Galeotto del Canetto, a piece in fifteen or twenty acts, regardless of unity of scene, is the earliest Italian tragedy. But the play that is usually associated with the beginning of tragedy in Italian—that with which "th' Italian scene first learned to glow," is *La Sofonisba*, by Giovan Giorgio Trissino, acted in 1515 before Pope Leo X. Trissino's play is written in blank verse (*verso sciolto*), instead of the *ottava* and *terza rima* of the earlier tragedies.

Marston first dramatized the theme in English, in *The Wonder of Women, or Sophonisba her Tragedy*, 1606. 4to.

Later two other English plays are founded on it,—

Sophonisba, or Hannibal's Overthrow. 1676. Nathaniel Lee.

Sophonisba, by James Thomson, first acted Feb. 28, 1730.

See I. *Romances*, *Painter's Palace of Pleasure*, 1566, and *Bandello*, 1580.

1612. *Petrarch's seven Penitentiall Psalms, paraphrastically translated. With other Philosophicall Poems, and a Hymne to Christ upon the Crosse. Written by George Chapman.* [Mot-toes from Arrian's *Epictetus*.]

London. Imprinted by Matthew Selman dwelling in Fleete-streete neare Chancerie Lane. 1612. 4to. (8vo., Hazlitt.) 50 leaves. *Bodleian*.

A translation of Petrarch's *Septem Psalmi Poenitentiales*.

1615. *The Blazon of Iealousie. A Subject not written of by any heretofore. First written in Italian, by that learned Gentleman Benedetto Varchi, sometimes Lord Chancellor unto the Signorie of Venice: and translated into English, with speciall Notes upon the same, by R. [obert] T. [ofte] Gentleman.*

London. Printed by T. S. for John Busbie, and are to be sould at his shop in S. Dunstan's Church-yard in Fleet street. 1615. 4to. Pp. 87 + 14. *British Museum*.

Dedicated "To Sir Edward Dymock Knight, the most worthy and generous champion unto the Sacred Maiestie of Great Britaine, etc."

Tofte's marginal Notes are more interesting than his poem. He quotes, to illustrate his text, among other writers,—Chapman: *Hero and Leander* and *Hymnus in Cynthiam*, Spenser: *The Faery Queene*, Constable: *Diana*, Drayton: *Mortimeriad*, and Wither: *Abuses Stript and Whipt*.

The Epistle "To the Courteous Reader" praises Gascoigne and Turberville pleasantly, "since they first brake the Ice for

our quainter Poets, that now write, that they might the more safer swimme in the maine Ocean of sweet Poesie."

Referring to Markham's plagiarism Tofte says,—“I had thought for thy better contentment to have inserted (at the end of this booke) the disastrous fall of three noble Romane gentlemen ouerthrowne thorow jealousie, in their loues; but the same was (with Ariosto's *Satyres* translated by mee out of Italian into English verse, and notes upon the same) printed without my consent or knowledge, in another man's name: so that I might justly (although not so worthily) complaine as Virgil did: *Hos ego versiculos feci, tulit alter honores.*"

The *Blazon of Jealousie* was first delivered by Varchi as an oration before the academy of the *Infiammati* at Padua. It was then published by the author's friend, Francesco Sansovino, who dedicates it “to the no lesse noble than faire, and yet not more faire than learned, the Lady Gaspara Stampa.”

Of women Petrarchists, Gaspara Stampa, “sweet songstress and most excellent musician,” ranks among the first.

Benedetto Varchi was an Italian poet and historian of high repute, and a friend to Cosimo dei Medici, first grand-duke of Tuscany. He wrote the oration for the funeral of Michael Angelo, in 1564.

1616. *Poems: Amorous, Funerall, Divine, Pastorall: in Sonnets, Songs, Sextains, Madrigals: By W. D.* [William Drummond], *Author of the Teares on the Death of Moeliades.*

Edinburgh. Printed by Andro Hart. 1616. 4to. Also, 1616. 4to. Second edition. *British Museum. Bodleian:* London. 1656. 8vo. Pp. 224. *Brit. Mus.* With portrait by R. Gaywood. Edited by Edward Phillips, Milton's nephew: London. 1659. 8vo. (duplicate of preceding). *Brit. Mus.:* Edinburgh. 1711. Folio. *Brit. Mus.* (Bishop Sage and Thomas Ruddiman: London. 1791. 8vo. *Brit. Mus.:* 1793. 8vo. (Anderson's *Poets of Great Britain.*) *Brit. Mus.:* 1810. 8vo. (Chalmer's *English Poets.*) *Brit. Mus.:* Edinburgh. 1832. 4to. *Brit. Mus.* (for the Maitland Club, by Lord

Dundrennan and David Irving): London. 1833. 12mo.
Brit. Mus. (Peter Cunningham): Edinburgh. 1852. 8vo.
Brit. Mus.: London. 1856. 8vo. *Brit. Mus.* (W. B. Turnbull.)

Sonnet, of *Poems. The First Part*,

Sleep, Silence' child, sweet father of soft rest,

The invocation is imitated from Marini's *O del Silenzio figlio*.

Compare Daniel, Sonnet LIII., of *Delia*,

Care-charmer Sleepe, sonne of the sable Night,

Sonnet, of *Poems. The First Part*,

Dear wood, and you, sweet solitary place,

as well as the Sonnet, entitled *The Praise of a Solitary Life*,
 from *Urania, or Spiritual Poems*,

Thrice happy he, who by some shady grove,

are to be found in substance in the three 'Asclepiadics' sung
 by Dorus at the close of the second book of Sidney's *Arcadia*,

O sweet woods, the delight of solitarinesse,

Sidney's model was Pietro Bembo, *Sonetto LIV.*,

*Lieta e chiusa contrada, ov' io m'involò
 Al vulgo, e meco vivo, e meco albergo*

Sonnet, of *Poems. The First Part*,

Alexis, here she stayed ; among these pines,

Compare this sonnet with Petrarch, *Sonetto LXXII., Parte prima*,

Avventuroso più d'altro terreno

Drummond's closing couplet,

But ah ! what served it to be happy so
Sith passèd pleasures double but new woe ?

was probably recollected from Dante's beautiful and pathetic story of Paolo and Francesca,

*Nessun maggior dolore,
Che ricordarsi del tempo felice
Nella miseria ;*

Inferno. Canto v, 121-3.

The sentiment occurs in English, however, before Drummond, in Chaucer, *Troilus and Cryseyde. lib. iii. ccxxvi :*

For, of fortunes scharp adversité
The worste kynde of infortune is this,
A man to han ben in prosperité,
And it remembren, when it passed is.

And also in the old play, *The Misfortunes of Arthur*, by Thomas Hughes, 1587,

Of all misfortunes and unhappy fates
Th' unhappiest seemes to have been happy once ;

Tennyson, in *Locksley Hall*, has put Chaucer's four lines into one imperishable verse,

A sorrow's crown of sorrow is remembering happier things.

Sonnet, of *Poems. The Second Part*,

Sweet soul, which in the April of thy years.

Compare with this, Petrarch. *Sonetto LXVIII., Parte seconda*,

Dolce mio caro e prezioso pegno

Sonnet, of *Flowers of Sion*, called by Main, *The Sheepheards*,

O than the fairest Day, thrice fairer Night !

The last verse of this sonnet,

And Springs ranne Nector, Honey dropt from Trees,
is taken from Daniel's Pastoral, in *Delia*,

O Happie golden Age!
Not for that Riwers ranne
With streames of milke, and hunny dropt from trees;

Daniel translated from Tasso's *Aminta*, *O bella età dell' oro*.
See *Torquato Tasso's Aminta Englisht*. 1628.

Sonnet, of *Flowers of Sion*, *To a Nightingale*,

Sweet bird, that sing'st away the early hours,

This sonnet is in part an echo of Petrarch. *Sonetto LXXXIX*.
Parte seconda,

Vago augelletto, che cantando vai,

Compare also, Pietro Bembo, *Sonetto III*,

Vago augelletto, ch'al mio bel soggiorno,

Drummond's Italian studies, he also wrote English sestinas, help to explain that interesting crux, his authorship of *Polemio-Middinia. Carmen Macaronicum*. (1691. 4to.) This satirical poem, considering its length and its seriousness of literary purpose, is the earliest imitation in English of the macaronic or dog-Latin verse of Folengo. There seems little doubt but that Drummond was the author, nor indeed is it any more curious that such an accomplished poet should have written a macaronic, than that he should have taken out a patent "for the making of military machines," Thundering Rods, Shooting Pikes, Fiery Waggons, Sea-postillions, Leviathans, and like engines of death and destruction. All that we know of Drummond of Hawthornden shows him a many-sided man.

1620. *The Maidens Blush: or, Joseph. . . . From the Latin of Fracastorius, translated by J. Sylvester.*

Printed by H. L., London. 1620. 8vo. *British Museum.* Also, 1879. 4to. *The Complete Works of Joshua Sylvester. Part XXIV. The Chertsey Worthies' Library.* A. B. Grosart.

The Maiden's Blush, or Joseph, is a translation of a Latin poem, in two books, entitled *Joseph*, by Girolamo Fracastoro. The subject is the story of Joseph, and Sylvester tells it, incompletely, in eighteen hundred pentameter lines, riming in couplets. The concluding couplet runs,

Here, Death preventing Fracastorius,
This late begun, Hee left un-ended Thus.

1623. *The Whole Workes of Samuel Daniel Esquire in Poetrie.*

London. Printed by Nicholas Okes, for Simon Waterson, and are to be sold at his shoppe in Paules Churchyard, at the Signe of the Crowne. 1623. 4to. *British Museum.*

Brought out by the poet's brother, John Daniel, and dedicated "To the most high and most illustrious Prince Charles His Excellence."

In this edition of Daniel's poems, there appeared for the first time, *A Description of Beauty, translated out of Marino* (Giovanni Battista Marini),—

"O Beauty (beames, nay flame
Of that great lampe of light)
That shines a while, with fame,
But presently makes night:" etc.

1644. *The Triumphs of Love: Chastitie: Death: Translated out of Petrarch by Mrs. Anna Hume.*

Edinburgh. Printed by Evan Tyler, Printer to the Kings most Excellent Majestie. 1644. Sm. 8vo. 55 leaves. *British Museum, Huth, and Bodleian.*

Dedicated, "To the most excellent Princesse her Highnesse, the Princesse Elisabeth, Eldest daughter to the King of Bohemia."

Anna Hume was the daughter of David Hume, of Godscroft, author of *The History of the House and Race of Douglas and Angus*. (Edinburgh. 1644. Folio). She superintended the publication of her father's book, and was the friend of Drummond of Hawthornden. Drummond wrote to her as "the learned and worthy gentlewoman, Mrs. Anna Hume," and declared himself unworthy of "the blazon of so pregnant and rare a wit."

1646. *Steps to the Temple. Sacred Poems, With other Delights of the Muses.* By Richard Crashaw, sometimes of Pembroke Hall, and late Fellow of S. Peters Coll. in Cambridge. Printed and Published according to Order.

London. Printed by T. W. for Humphrey Moseley, and are to be sold at his shop at the Princes Armes in S^t Pauls Churchyard. 1646. 12mo. 1648. 8vo. *Brit. Mus.* 1670, 8vo. *Brit. Mus.* (with *Carmen Deo Nostro*). 1858. 12mo. *Brit. Mus.* 1872. 12mo. Vol. I. (A. B. Grosart, *The Fuller Worthies' Library*.)

Among Crashaw's *Sacred Poems* is a translation, or rather an interpretive expansion, of Marini's *Sospetto d'Herode*, the first canto of his *Strage degli Innocenti*, or Massacre of the Innocents (Venice, 1633, 4to.), while three love lyrics of *The Delights of the Muses*, 'Songs out of the Italian,' show how deeply the mystic poet of *The Flaming Heart* had drunk at the fountain-head of Italian inspiration.

The *Delights* opens with the celebrated piece, entitled *Musick's Duell*, which Crashaw paraphrased from the Latin of Famiano Strada. The pretty fable of the rivalry between the lutanist and the nightingale, occurs in Strada's *Prohusiones et Paradigmata eloquentiae*, published at Cologne, in 1617, and at Oxford, in 1631; it is in the sixth lecture of the second

course on poetic style, where Strada introduces it simply as an exercise in imitation of the style of the Roman poet Claudian.

Before the appearance of Crashaw's poem, John Ford made use of the fable in his tragicomedy, *The Lover's Melancholy*, 1629. In our own time, François Coppée has used it with charming effect in his fine little comedy, *Le Luthier de Cremona*. Scene VII.

b. PLAYS.

1572. *Supposes: A Comedie written in the Italian tongue by Ariosto, Englished by George Gascoigne of Grayes Inne Esquire, and their presented.* 1566.

London, for Richarde Smith, n. d. [1572]. 4to. *British Museum*. Also, [1575.] 4to. *Brit. Mus.* 1587. 4to. *Brit. Mus.*

Supposes was first printed in Gascoigne's *A Hundreth sundrie Flowres*, 1572. It is a translation of Ariosto's *Gli Suppositi*, 1519, and is of great historic interest as the earliest extant comedy in English prose. Shakspeare borrowed from it the intrigue of Lucentio, and the quaint name, Petruchio, for *The Taming of the Shrew*. It also gave to dramatic literature the ridiculous name and character of Doctor Doddipoll.

A play called *The Wisdom of Doctor Doddipoll*, probably by George Peele, was published in 1600, as acted by the children of Paul's.

1572. *Jocasta. A Tragedie written in Greeke by Euripides, translated and digested into Acte, by George Gascoigne and Francis Kinwelmershe of Grayes Inne, and there by them presented,* 1566.

London, for Richarde Smithe, n. d. [1572]. 4to. Black letter. *British Museum*. Also, [1575.] 4to. Black letter. *Brit. Mus.*, and 1587. 4to. Black letter. *Brit. Mus.* 1868-70. 4to. 2 vols. Ed. W. Carew Hazlitt. The Roxburghe Library.

Like the *Supposes*, *Jocasta* was acted in Gray's Inn, probably at Christmas, 1566, and was first published in Gascoigne's

A hundreth Sundrie Flowres, 1572. It is a translation of Lodovico Dolce's tragedy, *Giocasta*, 1549, Gascoigne translating Acts ii, iii, and v, and Kinwelmarsh Acts i and iv. The Epilogue, in quatrains, was written by a third student of Gray's Inn, Christopher, afterwards, Sir Christopher, Yelverton. Some parts of the choral odes are original, and the tragedy is noteworthy as the second English play written in blank verse.

Jocasta was long supposed to be a translation of the *Phoenissae* of Euripides, although Warton pointed out that it was "by no means a just or exact translation," but rather "partly a paraphrase, and partly an abridgement, of the Greek tragedy." It is now known that so far from translating from Euripides was Gascoigne, that he found his original in Dolce's *Giocasta*, which is an Italian version of Seneca's imitation of the *Phoenissae*.

Both Prof. Mahaffy and Mr. Symonds (*Shakspeare's Predecessors*, Ch. vi, pp. 221-222) call attention to the closeness of the English play to its Italian original.

Prof. Mahaffy says,—“It professes to be an independent translation of Euripides, but I was surprised to find it really to be a literal translation of Dolce's Italian version, without any trace of an appeal to the original. Thus the *παιδαγωγός* is called the *Bailo*, a regular Venetian title.

Its chief literary interest lies in the loose paraphrase of Eteocles' speech (where he asserts that he means to hold the tyranny in spite of all opposition), which appears to have suggested directly to Shakspeare the speech of Hotspur in the first part of *Henry IV.*, i. 3. So far as I know, this is the only direct contact with, or rather direct obligation to, the Greek tragedy in Shakspeare.”

A History of Greek Classical Literature. Rev. J. P. Mahaffy, Vol. I, pp. 365-6.

If there is here a touch between the Greek and English dramas, it is interesting to note it, and I give the supposed suggestion on his way,—

Ἐγὼ γὰρ οὐδὲν, μήτηρ, ἀποκρύψας ἑρῶ·
 ἄστρον ἂν ἔλθοιμ' αἰθέρος πρὸς ἀντολὰς
 καὶ γῆς ἔνερθε, δυνατὸς ὢν δρᾶσαι τάδε,
 τὴν θεῶν μεγίστην ὥστ' ἔχειν τυραννίδα.

Euripides, *Phoenissae*, 503-506.

*Dal parer di costui lungo cammino,
 Madre (per dir il vero), è il mio lontano.
 Ne' vi voglio occultar che, s'io potessi
 Su nel Cielo regnar, e giù in Inferno,
 Non me spaventeria fatica, o affano,
 Per ritrovar al mio desio la strada
 Di gire in questo, o di salir in quello:*

Lodovico Dolce, *Giocasta*, ii. 1.

To say the truth (mother) this mind of mine
 Doth fleet full farre from that farfetch of his,
 Ne will I longer cover my conceit:
 If I could rule or reign in heaven above,
 And eke commaund in depth of darksome hell,
 No toile ne trauell should my spirit abashe
 To take the way unto my restlesse will.

Gascoigne, *Jocasta*, ii. 1.

By heaven, methinks it were an easy leap
 To pluck bright Honor from the pale-faced moon,
 Or dive into the bottom of the deep,
 Where fathom-line could never touch the ground,
 And pluck up drowned Honor by the locks;
 So he that doth redeem her hence might wear
 Without corival all her dignities.

Shakspeare, *I. Henry IV.*, i. 3.

It will be seen that Gascoigne is much nearer to Dolce than to Euripides, and that it is a far cry from Gascoigne to Shakspeare. I have made a collection of Shakspeare's allusions to his predecessors and contemporaries in the drama, and in

almost every instance his way of quoting is as clear as the daylight. He simply takes their very words and transmutes them, giving them in the briefest possible space that inimitable quality that we call Shakspearean; for example, Trico's song in Lyly's *Campaspe*, v. 1, runs,

"Who is 't now we hear?
None but the lark so shrill and cleare;
How at heaven's gates she claps her wings,
The morn not waking till she sings."

The beautiful aubade in *Cymbeline*, ii. 3, begins,

Hark, hark! the lark at Heaven's gate sings,
And Phoebus 'gins arise.

I. Henry IV. was printed eight times during the Elizabethan period, oftener than any other play of Shakspeare, and Hotspur's grandiloquent speech must have become familiar to playgoers, for we find it parodied in the Induction to Beaumont and Fletcher's satirical comedy, *The Knight of the Burning Pestle*, 1613.

1578. *The Right Excellent And Famous Historye Of Prometheus and Cassandra: Divided into Commical Discourses. In the Fyrste Parte is showne, The unsufferable Abuse of a lewde Magistrate. The vertuous Behaviours of a chaste Ladye. The uncontrowled Leaudenes of a fauoured Curtisan: And the undeserved Estimation of a pernicious Parasyte. In the Second Parte is discoursed, The perfect Magnanimitye of a noble Kinge, In checking Vice and fauouringe Vertue. Wherein is showne, The Ruyme and Ouertrowe of dishonest Practices: with the Aduauncement of upright Dealing. The Worke of George Whetstones Gent. Formae nulla fides.*

[Colophon.] Imprinted at London by Richarde Jhones, and are to be solde ouer agaynst Saint Sepulchres Church

without Newgate. August 20, 1578. 4to. Black letter. Bodleian. British Museum. Capell Coll. Mr. Corser.

Dedicated to the author's kinsman, 'William Fleetwoode, Esq.', Recorder of London.

Each part is a play in five acts, and in verse. Shakspeare's *Measure for Measure* is founded on this play whose plot comes from Giraldi Cintio, *Gli Ecatommiti*, Deca VIII, Novella 5. The same story is also told by Whetstone, in prose, in his *Heptameron of Civill Discourses*, 1582, where it is entitled *The Rare Historie of Promos and Cassandra*.

Giraldi dramatized his own novella in the tragedy, *Epitia*.

[1584?.] *Fidele and Fortuna. The deceiptes in loue Discoursed in a Commedie of ij Italian gent[lemen], and translated into English.*

Title-page not extant, but in *Register B* it is licensed to Thomas Hackett, Nov. 12, 1584.

Dedicated to John Heardson, Esq., by A. M. (Anthony Munday.)

The play is written in rhyme, and is interesting as an early type of a musical comedy. It contains but two songs, but at the end of the first act, "the consorte of musique soundeth a pleasant galliard," at the end of the second, "the consorte soundeth again," at the end of the third, "sounds a sollemne dump," and after the fourth, "soundeth a pleasant allemaigne."

Song.

If looue be like the flower that in the night,
 When darknes drownes the glory of the skyes :
 Smelles sweet, and glitters in the gazers sight,
 But when the gladsom sun beginnes to rise,
 And he that viewes it would the same imbrace,
 It withereth, and looseth all his grace.
 Why do I looue and like the cursed tree,
 Whose buddes appeer, but fruite will not be seen :

Why doo I languish for the flower I see?

Whose root is rot when all the leaues are green.

In such a case it is a point of skill,

To followe chaunce, and looue against my will.

British Bibliographer, Vol. II, p. 164.

[1589?]. *A certayne Tragedie wrytten fyrst in Italian by F. N. B., entituled, Freewyl, and translated into English by H[enry] Cheeke.*

London, by John Tysdale, n. d. [1589?]. 4to. Black letter. 211 pages, besides dedication, prefatory epistle to the reader, and 'faults.'

Entered on the *Stationers' Register A*, May 11, 1561.

In five acts and in prose.

Dedicated to Lady Cheynie, or Cheyney, of Toddington, Bedfordshire. Cheeke says in his Dedication, "wherein is set foorth in manner of a Tragedie the deuylish deuse of the Popishe religion whiche pretendeth holynesse onely for gayne."

The original is an Italian morality play entitled *Tragedia di F. N. [egri] B. [assanese] intitolata, Libero Arbitrio*. 1546. 4to. The morality, like the translation, is in five acts and in prose. It is in the Library of Cambridge University, together with a Latin version by John Crispin, *Liberum Arbitrium; tragoedia*. . . . *Nunc primum ab ipso authore Latine scripta et edita. Apud Crispinum*: [Geneva.] 1559. 8vo. *Brit. Mus.*

Fleay (*Chronicle of the English Drama*, Vol. II, p. 366, under Translators,) gives,

"Bristowe, Francis, *King Freewill*, T. 1635. MS. From the French, *Roy Franc Arbitre*, T. 1558; translated from the Italian."

The French original of this translation is *Tragedie du Roy Franc-arbitre, nouvellement traduite d'Italien [of F. Negri de Bassano] en François. Chez Jean Crespin*. [Geneva.] 1558. 8vo. *British Museum*.

Jean Crespin, a French Protestant who died at Geneva in 1572, was an author and printer of the type of the celebrated

Estienne family; whether he is John Crispin, author of the Latin version of this morality, I do not know.

The interlocutors of the morality are seventeen in number, among them the Apostles Peter and Paul, and the archangel Raphael, but the piece is in no sense dramatic.

Freewyl is the son of Reason and Will, and prince of the province of Humane operations. The schoolmen take him to Rome to live, where the Pope makes him a Christian, a papist, and a most puissant king; in spite of this, however, the 'humane operations' consist in proving the Pope to be the true antichrist.—*British Bibliographer*, Vol. 1, p. 362.

1602. *Il Pastor Fido; or the Faithfull Shepheard, translated out of Italian into English.* [By [Charles] Dymock.]

London. Printed for Simon Waterson. 1602. 4to. *British Museum*. Also, 1633. 12mo. *British Museum*.

Prefixed to the quarto edition are verses by Samuel Daniel to Sir Edward Dymock, who is called kinsman of the translator. The duodecimo edition is dedicated to Charles Dymock, Esq., son of the translator. The translation, "in spite of Daniel's commendatory sonnet, is a very bad one." Dyce, Introduction to Fletcher's *The Faithful Shepherdess*.

Il Pastor Fido, by Giovanni Battista Guarini, was first published in 1590, although written some years earlier. The edition of 1602 was the twentieth, so popular was this pastoral. Nor did the popularity of *Il Pastor Fido* cease with the author's lifetime. On the contrary, the influence of the drama, its sentiment and its sensuousness, made itself felt in the art and manners of Europe for nearly two centuries, down to the new order of the French Revolution. The explanation of this enduring quality is found in the two most striking characteristics of the pastoral. In the first place, *Il Pastor Fido* is not a pastoral at all, in the sense that Tasso's *Aminta* is; there is little or no real rusticity in it. Rather it is a reflection of contemporary life and feeling, *Il Pastor Fido* is Italy at the close of the Renaissance. And it was written, in the

full maturity of his powers, by a poet who was at once a man of the world, like Boccaccio, and a scholarly recluse, like Petrarch. Guarini's thought is never profound, but it is always wise with experience, and it is expressed in language that is almost perfect, so contained and yet so brilliant, so popular and yet so classical. It is the *juste milieu* of style.

I find three plays on the subject of *Il Pastor Fido*.

1. *The Faithful Shepherdess*, a pastoral tragi-comedy, by John Fletcher, was acted about 1608; printed, in quarto, no date, 1629, 1634, 1656, 1665. Done into Latin verse by Sir Richard Fanshawe, as *La Fida Pastora*, 1658.

2. *Pastor Fidus*, a Latin drama, of unknown author and date, was acted at King's College. Cambridge. MS. in the Library of the University of Cambridge.

3. *The Faithful Shepherd*. By D. D. Gent. 1633. Halliwell. Fleay does not mention this play in his *Chronicle of the English Drama*.

1610. *Honours Academie. Or the Famous Pastorall, of the faire Shepheardesse, Julietta* [by Olenix du Mont Sacré, i. e. Nicolas de Montreux]. *A worke admirable, and rare, Sententious and grave: and no lesse profitable, then pleasant to peruse. Wherein are many notable Discourses, as well Philosophicall, as Diuine: Most part of the Seven Liberal Sciences, being comprehended therein: with diuers Comickall, and Tragicall Histories, in Prose and Verse, of all sorts. Done into English by R. [obert] T. [ofte] Gentleman.*

Imprinted at London by Thomas Creede. 1610. [Colophon.]

London. Printed by Thomas Creede, dwelling in the old Change, neere old Fishstreete, at the signe of the Eagle and Childe. 1610. Folio. 123 leaves. *Huth. British Museum* (3 copies).

Dedicated to Lady Anne Herne, wife of Sir Edward Herne, K. B.

Hazlitt's queer note on this piece is, "(Ariosto, Boiardo, Tasso), Tofte, whom his contemporaries christened *Robin*

Redbreast, appears to have verses prefixed to Studley's translation of Bale's *Pageant of Popes*."

Honours Academie is "tedious and ill put together. The verse especially is cumbrous and unmusical."—A. B. Grosart. *Occasional Issues*, Vol. XII.

1628. *T[orquato] Tasso's Aminta. Englisht. To this is added Ariadne's Complaint in imitation of Anguillara [Giovanni Andrea dell' Anguillara]; written by the Translator of Tasso's Aminta.*

Meglio e il poco terreno ben coltuiare, che'l molto lasciar per mal gouerno miseramente imboschire. Sannaz^o.

London. Printed by Aug: Mathewes for William Lee, and are to bee sold at the Signe of the Turkes Head in Fleetstreet. 1628. 4to. 47 leaves. *British Museum* (2 copies).

Tasso's *Aminta* was acted at Ferrara, in 1573; it appeared first from the Aldine press, (Venice. 1581. Sm. 8vo.). Halliwell, possibly upon the authority of the *British Museum Catalogue*, conjectures the translator to be 'John Reynolds,' but there is entered in *Register D*, to William Lee, Nov. 7, 1627, "A booke called '*Torquato Tassos Aminta Englished*' by Henry Reynoldes."

Henry Reynolds has a song in each of the three parts of Henry Lawes's *Ayres and Dialogues for One, Two, and Three Voyces*, (1653, 1655, 1658. Folio). Drayton also addressed his epistle, *Of Poets and Poesie*, 1627, "To my dearly loved Friend, Henry Reynolds, Esq."

There is a song by H. Reynolds, in Beloe's *Anecdotes of Literature and Scarce Books*, Vol. VI, under the caption *Poetical Extracts from Various Uncommon Books*.

Love above Beauty.

I.

Lovely Chloris, though thine eyes
Far outshine the jewelled skies,

That grace which all admire in thee,
 No nor the beauties of thy brest,
 Which far outblaze the rest,
 Might ere compared be
 To my fidelitie.

II.

Those alluring smiles that place
 Eternal April on thy face,
 Such as no sun did ever see,
 No nor the treasures of thy brest,
 Which far outblaze the rest,
 Might ere compared be
 To my fidelitie.

Samuel Daniel, in *Delia*, 1592, translated Tasso's famous chorus at the close of the first act of *Aminta*, *O bella età dell' oro*.

Compare Drummond, *Poems: Amorous, Funerall, Divine, Pastorall*, 1616.

1637. *Pleasant Dialogues and Dramma's, selected out of Lucian, Erasmus, Textor, Ovid, &c. With sundry Emblems extracted from the most elegant Jacobus Catsius. As also certaine Elegies, Epitaphs, and Epithalamions or Nuptiall Songs; Anagrams and Acrostics; With divers Speeches (upon severall occasions) spoken to their most Excellent Majesties, King Charles, and Queene Mary. With other Fancies translated from Besa, Buchanan, and sundry Italian Poets. By Tho. Heywood. [Aut prodesse solent, aut delectare.]*

London. Printed by R. O. for R. H. and are to be sold by Thomas Slater at the Swan in Duck-lane. 1637. Sm. 8vo. 152 leaves. *Huth. British Museum.*

Dedicated "To the Right Honourable Sir Henry Lord Cary, Baron of Hunsdon, Viscount Rochford, and Earl of Dover."

A collection of short dramatic pieces and poetical dialogues nowhere else printed. There is also a collection of Prologues and Epilogues. Here is a little song quite in the spirit of Heywood's cheerful *Good-Morrow Song*;—

A Song.

Howsoe're the minutes go,
Run the houres or swift or slow :
Seem the months or short or long,
Passe the seasons right or wrong :
All we sing that Phoebus follow,
Semel in anno ridet Apollo.

Early fall the Spring or not,
Prove the Summer cold or hot :
Autumne be it faire or foule,
Let the Winter smile or skowle :
Still we sing that Phoebus follow,
Semel in anno ridet Apollo.

British Bibliographer, Vol. 1, p. 451.

1638. *The Tragedie of Alceste and Eliza. As it is found in Italian, in La Croce racquistata. Collected, and translated into English, in the same verse, and number. By Fr. Br. Gent. At the request of the right Vertuous Lady, the Lady Anne Wingfield, Wife unto that noble Knight, Sir Anthony Wingfield Baronet, his Majesties High Shiriffe for the County of Suffolk.*

London. Printed by Th. Harper for John Waterson, and are to be sold at his shop in Pauls Church-yard at the signe of the Crown. 1638. 8vo. 39 leaves. *Bodleian. Mr. Corser. British Museum.*

I do not know whether this piece is a tragedy, or a tragical history in verse. Whichever it is, it is taken from Francesco Bracciolini's *La Croce racquistata, poema eroico, canti 15. Parigi. 1605. 8vo. Brit. Mus. Also, Venetia, 1611. 4to.*

Brit. Mus., and 1614. 12mo. *Brit. Mus.*; and *Piacenza*. 1613. 4to. *Brit. Mus.*

The subject of Bracciolini's poem is the restitution of the true cross to the holy sepulchre. The history of this event, the carrying off of the cross by the Persian King Chosroes II., in 614, and its restitution, in 629, by the Emperor Heraclius, is very dramatically told by Gibbon, in *The Decline and Fall of the Roman Empire*, Chapter XLVI, pp. 460-485.

Many Italian critics place *La Croce racquistata* next to Tasso's *Jerusalemme Liberata*, next but a long way after is Tiraboschi's cautious judgment.

1648-47. *Il Pastor Fido*. *The faithfull Shepheard with An Addition of divers other Poems Concluding with a short Discourse of the Long Civill Warres of Rome. To His Highnesse the Prince of Wales. By Richard Fanshaw, Esq. Horat. Patiarque vel inconsultus haberi.*

London. Printed for Humphrey Moseley, and are to be sold at his Shop at the Princes Armes in S. Pauls Church-yard. 1648-'47. 4to. (A second titlepage for the *Pastor Fido* alone bears the date 1647.) With portrait of Giovanni Battista Guarini, by J. Cross. *Huth. British Mus.* Also, 1664. 8vo. *Brit. Mus.* 1676. 8vo. *Brit. Mus.* 1677. 4to. 1689. 4to. 1694. 4to. *Brit. Mus.* 1736. 12mo. *British Museum.*

Dedicated to Charles, Prince of Wales, with commendatory verses by John (afterwards Sir John) Denham.

Fanshawe's translation of Guarini's celebrated pastoral was made for the marriage of Charles Emmanuel, Duke of Savoy, to the Infanta of Spain. It is the best English translation of *Il Pastor Fido*. The edition of 1677 (1689-1694) is Elkanah Settle's adaptation of the piece to the stage; that of 1736 contains plates and the original Italian of Guarini. Sir Richard Fanshawe's chief work is a translation of the *Lusiad* by Luiz de Camoens (London, 1655), so well done that it is still a standard translation.

For plays on the subject of *Il Pastor Fido*, see Dymock's translation, 1602.

1655. *Filli di Sciro or Phillis of Scyros, an excellent Pastoral, written in Italian by C. Guid. de Bonarelli, translated into English by J. S. Gent.*

London. 1655. 4to. *British Museum.*

A translation of *Filli di Sciro: favola pastorale* (in five acts and in verse), by Count Guido Ubaldo Bonarelli della Rovere. Ferrara, 1607. 4to. *Brit. Mus.* With Prologue, *La Notte*, by Giovanni Battista Marini.

"An excellent pastoral, written in Italian by C. Gindubaldo de Bonarelli, and translated into English by *J. S. gent.* By some verses prefixed to this translation, it appears to have been made twenty years before. A translation was at the same time made of *Pastor Fido*, but both of them were laid aside. Coxeter imagines that these translations were produced by Sir Edward Sherborne, who was then only seventeen years old. The initial letters seem to point out James Shirley as the translator."—*Biographia Dramatica.*

1658. *A Chaine of Golden Poems embellished with Wit, Mirth, and Eloquence. Together with two most excellent Comedies, (viz.) The Obstinate Lady, and Trappolin suppos'd a Prince. Written by S^r Aston Cokayn.*

London. Printed by W. G. and are to be sold by Isaac Pridmore, at the Golden-Fleece near the New-Exchange. 1658. Sm. 8vo. With portrait of the author. *Huth. British Museum.*

This book was issued with four different title-pages: *Small Poems of Divers Sorts*, 1658, *A Chain of Golden Poems, &c.*, 1658, *Poems. With The Obstinate Lady, &c.*, 1662, *Choice Poems of Several Sorts*, 1669.

Trappolin supposed a Prince in an adaptation of an Italian tragi-comedy in prose and verse, entitled *Trappolino creduto Principe*, as the Prologue explains:—

“Gallants, be’t known, as yet we cannot say
 To whom we are beholding for this play;
 But this our poet hath licens’d us to tell,
 Ingenious Italy hath liked it well.
 Yet it is no translation; for he ne’er
 But twice in Venice did it ever hear.”

1660. *Aminta: the famous Pastoral, written in Italian by Signor Torquato Tasso, and translated into English Verse by John Dancer. Together with divers ingenious Poems.*

London: 1660. 8vo. 74 leaves.

c. METRICAL ROMANCES.

1555. *The Auncient Historie and onely trewe and syncere Cronicle of the warres betwixte the Grecians and the Troyans, and subsequently of the fyrst everoyon of the auncient and famousse Oytte of Troye, under Lamedon the King, and of the laste and fynall destruction of the same under Pryam; wrytten by Daretus a Trojan, and Dictus a Grecian, both souldiours, and present in all the sayde warres; and digested in Latyn by the lerned Guydo de Columpnis [Guido delle Colonna, who was the compiler of the work] and sythes translated into englyshe verse by J. Lydgate Moncke of Burye. [Edited by Robert Braham.]*

Thomas Marshe, London, 1555. Folio. Black letter. *British Museum.*

Lydgate mainly paraphrased Guido delle Colonna’s *Historia de Bello Trojano*, and perhaps Dares Phrygius and Dictys Creteensis. His poem is made up of fifteen thousand heroic couplets, with prologue and epilogue.

The poets of the Middle Ages all accepted Dares Phrygius, priest of Hephaestus, as a trustworthy historian who had himself been in the Trojan war. Homer, known only in a Latin abridgment, received scant credence, and even abuse, as a falsifier of history. The *Roman de Troie*, based, among other sources, upon Dares, comes into English in two distinct streams,

to either of which we may be indebted for Shakspeare's play of *Troilus and Cressida*.

Benott de Sainte-Maure, a French trouvère of the Court of Henry II., dedicated to the Queen, Aliénor de Poitou, his *Roman de Troie*, of about 1160. The most important episode of Benott is that of Troilus and Briseida, which in the Latin version of the *Roman* made by Guido delle Colonna, 1287, suggested to Boccaccio the *Filostrato*. Boccaccio, through Chaucer (*Troilus and Cresseide*) and Lydgate, may thus be Shakspeare's source.

In 1464, Raoul le Fèvre's *Roman de Troie*, a translation of Guido delle Colonna, gave to French literature a second Trojan cycle. Caxton's *Recuyell of the historyes of Troye* [1474?] is a translation of Le Fèvre; this book went through several editions, and appears finally as *The ancient historie of the destruction of Troy*. . . . "Newly corrected, and the English much amended," by William Phiston. 1607. 4to.

Thomas Paynell, another translator, Englished, *The faythfull and true storye of the Destruction of Troy, compyled by Dares Phrygius*. John Cawood. London. 1553. 8vo. *Bodleian*.

Or the source of Shakspeare's history may be an older play of the same name; *Henslowe's Diary* of April 7 and 16, and May 30, 1599, records full payment, to Henry Chettle and Thomas Dekker, for "the Boocke called the tragedie of Troylles and cresseda."

1562. *The Tragicall Historye of Romeus and Juliet, written first in Italian by Bandell, and nowe in Englishe by Ar[thur] Br[oke]*. In Aedibus Richardi Tottelli. Cum Priuilegio. [Colophon.]

Imprinted at London in Fletestrete within Temble [sic] barre, at the signe of the hand and starre, by Richard Tottill the xix. day of November. An. do. 1562. Sm. 8vo. Black letter. *Bodleian*. *Huth*. (Kemble's copy). *Capell Collection*.

J. P. Collier. *Shakespeare's Library*. Vol. I. 1875. 8vo. P. A. Daniel, for *New Shakspeare Society*. Part I. 1875. 8vo.

This metrical paraphrase of the story of Romeo and Juliet was made from Boastuau-Belleforest's *Histoires Tragiques*, tom. 1, based on Bandello, II. 9. It is interesting to note that it is the earliest translation from Bandello in English. But Bandello was not the original author of the tale; he took it from a popular novella, *La Giulietta*, 1535, by Luigi da Porto, and there is still an earlier version, in Masuccio, *Il Novellino*, 1476, *Novella xxxiii*, the tragedy of *Mariotto and Giannozza*.

Broke states that he had seen "the same argument lately set foorth on the stage;" this first *Romeo and Juliet*, acted before 1562, must be therefore the first English tragedy on a subject taken directly or indirectly from an Italian novel.

Shakspeare's *Romeo and Juliet* is founded on Broke's paraphrase, although it is not improbable that he may have seen the lost early play. It was Broke's poem that mislead Shakspeare in omitting the pathetic incident of Juliet's coming out of her trance before the death of Romeo. This is the only circumstance that Luigi da Porto added to Masuccio's tale, and if Shakspeare had known of it his dramatic instinct must have seized upon it at once to heighten the tragical effect of the parting of the lovers. The Italian tragedy on the same subject, Luigi Groto's *Hadriana*, is dramatically true in following Da Porto's novella.

Besides Painter's translation of this tale, *The Palace of Pleasure*, II, 25 (1567), *The Tragicoall historie of Romeus and Juliet* (Capell Coll.) appeared in 1587; the romance is referred to,—

1563. By George Turberville, in *Epitaphes, etc.*, *An Epitaph on the death of Maister Arthur Brooke*.

1565. By Thomas de la Peend, in *The Pleasant Fable of Hermaphroditus and Salmacis*.

[1574.] By Barnabe Rich, in *A right excellent and pleasant Dialogue, betwene Mercury and an English Souldier: etc.*

[1576.] By George Pettie, in *A Petite Pallace of Pettie his Pleasure*.

1578. By Thomas Procter and Owen Roydon, in *A gorgeous Gallery of gallant Inuentions*.

1579. *A Poor Knight: his Palace of Private Pleasure*.

1582. By George Whetstone, in *An Heptameron, The thyrd Daies Exercise*.

1583. By Richard Stanyhurst, in *The first foure Bookes of Virgils Aeneis, Translated into English Heroicall Verse. . . . With other Poeticall deuises thereto annexed*; in particular, among the *Poeticall deuises*, in *An Epitaph entituled Commune Defunctorum, such as our unlearned Rithmours accustomedly make upon the death of euerie Tom Tyler, as if it were a last for euery one his foote*.

1583. By Bryan Melbancke, in *Philotimus*.

1584. By Clement Robinson, in *A Handefull of Pleasant Delites*.

See *Quellen und Forschungen. Heft 70. E. Koepfel. Studien zur Geschichte der Italienischen Novelle*. (With some corrections.)

1562. *The most wonderfull and pleasant history of Titus and Gisippus, whereby is fully declared the figure of perfect frenshyp, drawen into English metre. By Edward Lewicke*.

Anno 1562. Imprinted by Thomas Hacket, and are to be solde at his shop in Lumbarde Streete. 8vo. "Finis quod Edward Lewick."

The romance of *Titus and Gisippus* is found in the *Decameron*, x, 8. J. P. Collier has shown (*The Poetical Decameron*, vol. II, pp. 84 and 85) that Lewicke was indebted to *The Gouvernour* of Sir Thomas Elyot, not only for the form of his narrative, but "even for some of his very words and phrases." Chapter XII of the *Seconde Boke* of *The Boke named The Gouvernour* (H. H. S. Croft's edition, 1883) is entitled, "The wonderfull history of Titus and Gisippus, and whereby is fully declared the figure of perfet amitie."

It is uncertain whether Sir Thomas Elyot translated directly from Boccaccio, or, as is more likely, made use of a Latin version, by the celebrated Philip Beroaldo, whose editions of the classics were in great repute in the 16th century. Beroaldo's title reads, *Mithica historia Johannis Boccatii, poetae laureati, de Tito Romano Gisippoque Atheniensi, philosophiae tironibus ac commilitonibus, amicitiae vim elucidans, nuper per Philipppum Beroaldum ex italico in latinum transversa.*

No date [conjectured, Leipsig, 1495?]. 4to. *Brit. Mus.*

There is also a metrical translation of *Titus and Gisippus* printed by Wynkyn de Worde, *Ye hystory of Tytus & Gesypus translated out of latyn into englyshe by Wyllyam Walter.*

London, n. d. 4to. By me Wynkyn de Worde.

According to Brunet, the Latin text which Walter translated was written by Matteo Bandello, and published at Milan, in 1509. Warton gives, "An exceedingly scarce book, *Titus Romani et Hegesippi Atheniensis Historia in Latinum versa per Fr. Mattheum Bandellum Castronovensem. Mediolani, Apud Gotard de Ponte,*" 1509. 4to.

A play called *Titus and Gisippus* was acted at Court, Feb. 17, 1577; it may, however, have been Ralph Radcliffe's *Friendship of Titus and Gysippus, De Titi et Gisippi Amicitia*, revived from the time of King Edward VI., and now lost.

The first paper in Goldsmith's short-lived periodical, *The Bee*, is a prose version of *Titus and Gisippus*, although the romance is there said to be taken from a Byzantine historian, and the friends are called Alcander and Septimius.—Goldsmith's *Miscellanies, The Bee*, No. 1, Oct. 6, 1759.

1565. *The Historie of John Lorde Mandozze translated from the Spanish by Thomas de la Peend.*

London, by T. Colwell, 1565, 12mo., 64 leaves, with one missing from the middle and a considerable number from the end.

Dedicated, from the Middle Temple, to Sir Thomas Kemp, Knight, kinsman to the author.

This curious poem, of which only a fragment, about three-fourths of the whole, is preserved, is written in alternate lines of fourteen and sixteen syllables. It is founded on *Bandello*, II, 44, *Amore di Don Giovanni di Mendoza, e de la Duchessa di Sauoia, con varii e mirabili accidenti che v' intervengono*. Painter translated the novella as *The Duchesse of Sauoie, Palace of Pleasure*, I, 45. Jacobs agrees with Hazlewood that Peend must have had proof sheets of Painter, but Koeppel finds a common source in Belleforest, I, 6.

In brief, the Duchess of Savoy, falsely accused of unfaithfulness, is saved from death by the opportune arrival of a champion in Don John of Mendoza.

The romance is mentioned by George Pettie, in his *Petite Palace*, 1576; by Robert Greene, in *Mamillia*, 1583; and by Clement Robinson, in *A Handfull of Pleasant Delites*, 1584.

For an abstract of the poem, see Sir Egerton Brydges, *The British Bibliographer*, II, pp. 523-32 and 587-93.

[1565-6?] *The Historie of Ariodanto and Ieneura, daughter to the King of Scottes, in English Verse by Peter Beuerley [of Staple Inn].*

Imprinted at London, by Thomas East for Fraunces Col-docke, n. d. Sm. 8vo. 91 leaves. 1600. 12mo. (Warton, not now known.)

Entered on the *Stationers' Register A*, in 1565-6, under the almost unrecognizable title, *The tragigall and pleasaunte history Ariounder Jenevor, the Doughter unto the Kyng of [Skottes]*.

The history of *Ariodante and Ginevra* is founded on a tale in Ariosto's *Orlando Furioso*, Canto v. *Bandello* has a novella on the same theme, I, 22, and also Cintio, *Gli Ecatommitti, L'Introduzione, Novella Nona*. It was a very popular tale, and was used by Shakspeare, in *Much Ado About Nothing*, the story of Hero, Claudio, and Don John. Spenser also tells it, *The Faery Queene*, Bk. II, Canto IV, Stanza 17 seq.

Sir John Harington, in the Morall of the fifth book of his translation of *Orlando Furioso*, says, of the history of Ginevra,

"sure the tale is a pretie comicall matter, and hath bin written in English verse some few years past (learnedly and with good grace) though in verse of another kind, by M. George Turbervil." No trace of Turberville's version has yet been found.

The *Revels Accounts*, 1582, mention, "*A Historie of Ariodante and Geneuera* shewed before her Majestie on Shrove Tuesdaie at Night, enacted by Mr. Mulcaster's children."

Mr. Mulcaster's children were the boys of the Merchant Taylors' School. See *Orlando Furioso*, 1591.

1569. *A Notable Historye of Nastagio and Trauersari, no less pitieful than pleasaunt. Translated out of Italian into Englishe verse by C. T. [Dr. Christopher Tye].*

*S'amor non puol a un cor ingrato & empio
Giovanelli timore, e crudel scempio.*

Imprinted at Londō in Paules Churchyarde by Thomas Parfoote dwelling at the signe of the Lucrece. Anno 1569. 8vo. Black letter. 16 leaves.

This is a versification of the *Decameron*, v, 8, the romance of the spectre huntsman.

Nastagio and Trauersari was also versified by George Turberville, in his *Tragical Tales*, 1587 (which see, the first tale). A third metrical version was made by Dryden in his *Fables*, 1700, under the title, *Theodore and Honoria*.

Byron alludes to Dryden's poem in *Don Juan*:—

"Sweet hour of twilight! in the solitude
Of the pine forest, and the silent shore
Which bounds Ravenna's immemorial wood,
Rooted where once the Adrian wave flow'd o'er,
To where the last Caesarean fortress stood,
Ever-green forest! which Boccaccio's lore
And Dryden's lay made haunted ground to me,
How have I loved the twilight hour and thee!"

"The shrill cicalas, people of the pine,
 Making their summer lives one ceaseless song,
 Were the sole echoes, save my steed's and mine,
 And vesper-bells that rose the boughs along ;
 The spectre huntsman of Onesti's line,
 His hell-dogs, and their chase, and the fair throng,
 Which learn'd from this example not to fly
 From a true lover, shadow'd my mind's eye."

Don Juan, Canto III, Stanzas CV, CVI.

Christopher Tye was a doctor of music at Cambridge, in 1545, and musical instructor to Prince Edward and probably to the Princesses Mary and Elizabeth. Under Queen Elizabeth, he became organist to the Chapel Royal, where, in connection with Thomas Tallis, he composed many services which are models of sacred choral melody. Sir John Hawkins says he was the inventor of the anthem.

"The Acts of the Apostles set to music by Dr. Tye were sung in the Chapel of Edward VI., and probably in other places where choral service was performed ; but the success of them not answering the expectation of their author, he applied himself to another kind of study, the composing of music to words selected from the Psalms of David, in four, five, and more parts, to which species of harmony, for want of a better, the name of Anthem, a corruption of Antiphon, was given."

Sir John Hawkins. *A General History of the Science and Practice of Music*. Ed. Novello, 1853, p. 455.

Christopher Tye is a character in Samuel Rowley's play, *When You See Me, You know Me, or The Famous Chronicle History of Henry 8.* (1605. 4to.). A dialogue of this drama, between Prince Edward and his music master, gives us King Henry VIII's opinion of Dr. Tye in language of strong Tudor flavor.

Prince Edward.—I oft have heard my father merrily speake
 In your high praise ; and thus his highnesse saith,

England one God, one truth, one doctor hath
 For musickes arte, and that is Doctor Tye.
 See *The Forrest of Fancy*, 1579.

[1570?] *A Discourse of the great crueltie of a widow towards a young gentleman, and by what means he requited the same. Set forth in English verse by Jo: Go[ubourne?]*

Imprinted at London by Henry Binneman. [Colophon.]
 Imprinted at London, by Henry Binneman, dwelling in
 Knightrider Streete, at the Signe of the Mermaid. [1570?]
 8vo. *Bagford Papers*.

This romance is taken from Bandello, III, 17, *Il S. Filiberto s'innamora di M. Zilia, che per un bacio lo fa stare lungo tempo mutolo, e la uendetta che egli altamente ne prese*. It was a popular tale, and is found in Painter, *Palace of Pleasure*, 1567, II, 27, *The Lord of Virle*; in Fenton, *Certaine Tragicoall Discourses*, 1567, No. 11, *The Crueltie of a Wydowe*; and in *Westward for Smelts*, 1620, No. 6, *The Fishwife of Hampton*. Pettie, *Petite Pallace*, 1576, mentions Zilia and the Knight Virle.

Two Elizabethan plays are founded on the tale, *The Dumb Knight*. 1608. 4to. Gervase Markham and Lewis Machin, and *The Queen, or the Excellency of her Sex*. 1653. Anonymous.

[1570?] *A pleasant and delightfull History of Galesus, Cymon, and Iphigenia, describing the Fickleness of Fortune in loue. Translated out of Italian into English verse by T. C. Gent.*

*Di rozzo inerto, e vil, fa spesso amore
 Generoso, et cortese, un nobil cor.*

[London.] Printed by Nicolas Wyer, dwelling at the signe of S. John Euangelist in S. Martins parish beside Charing-crosse, n. d. [c. 1570.] 8vo. Black letter. 26 leaves.

A versifying of *Il Decamerone*, v, 1, *Cimone, amando, divien savio*, etc. The idea embodied in the character of Cimone, the

civilizing influence of love, had already been twice worked out by Boccaccio, first in his prose romance, *Amato*, and again in the pastoral, *Ninfale Fiesolano*. Dryden translated the romance of *Oymon and Iphigenia* in his *Fables*, 1700.

Warton conjectures T. C. to be either Thomas Campion, or Thomas Churchyard.

1570. *The Pityfull Historie of two louing Italians, Gaufrido and Barnardo le vayne: which arriued in the countrey of Grece, in the time of the noble Emperoure Vaspasian. And translated out of Italian into Englishe meeter by Iohn Drouit, of Thauris Inns Gentleman. Anno 1570.*

Imprinted at London by Henry Binneman, dwelling in Knightrider streete, at the signe of the Mermayde. 8vo. Black letter. 32 leaves.

Twenty-five copies reprinted, in black letter, for Mr. J. P. Collier, by F. Shoberl, jun. 1844. 4to. *Brit. Mus.*

Dedicated to Sir Francis Jobson, Knight, Lieutenant of the Tower.

In verse, the fourteen-syllabled metre of the time, divided into lines of eight and six syllables. 'The pityfull historie' is pitiful indeed, for no person concerned in it escapes death. Part of the history relates to that of *Romeo and Juliet*.

'*Galfrido and Bernardo*' is an entry in *Henslowe's Diary* under date, May 18, 1595. Fleay asserts that the entry is a forgery. *Chronicle of the English Drama*, Vol. II, p. 301.

1576. *A Most lamentable and Tragicall Historie, Conteyning the outrageous and horrible tyrannie which a Spanishe gentlewoman named Violenta executed upon her Louer Didaco, because he espoused another beyng first betrothed unto her. Newly translated into English Meter, by T. A. [Thomas Achelley]. 1576.*

Imprinted at London by John Charlewood for Thomas Butter dwelling in Paules Churchyarde neere to S. Austines gate at the Shippe. 1576. 8vo. 39 leaves. *Bodleian*.

Dedicated, in prose, "to the Right Worshipful Sir Thomas Gresham, Knight."

Violenta and Didaco is a metrical translation of Bandello. Pt. I, Nov. 42.

1576. *Tragicall Tales, translated by Turberville in time of his troubles, out of sundry Italians; with the argument and L'Enuoye to ech Tale. Nocet empty dolore voluptas.*

Imprinted at London by Abell Jeffs, dwelling in the Forestreet without Crepelgate at the signe of the Bel. Anno Dom. 1576, 1587. 4to. (Collier.) Sm. 8vo. (Allibone and Hazlitt.) 12mo. (Warton and *Censura Literaria*, 3, p. 175.) Black letter. 200 leaves. Edinburgh, 1837. 4to. 50 copies. Bodleian. *Edinburgh University Library.*

Dedicated "to the right worshipful, his loving brother, Nicholas Turberville, Esq."

This is a collection of ten novels, translated, in verse, by George Turberville. They are all from Boccaccio and Bandello, except the second one, whose source has not yet been discovered. It will be noticed below that six of the seven tales taken from Boccaccio belong to the fourth day, "*Nella quale, sotto il reggimento di Filostrato, si ragiona di coloro, li cui amori ebbero infelice fine.*"

No. 1. Boccaccio, v, 8. *Nastagio degli Onesti amando una dei Traversari, spende le sue ricchezze senza essere amato.* Etc.

This tale had already been versified by Dr. Christopher Tye. See *A Notable Historye of Nastagio and Traversari*, 1569; also, *The Forrest of Fancy*, 1579.

No. 2. ?

No. 3. Boccaccio, x, 4. *Messer Gentil de' Carisendi venuto da Modena, trae della sepoltura una donna amata da lui, sepolta per morta: etc.* See *Philocopo*, [1566?].

No. 4. Boccaccio, iv, 9. *Messer Guiglielmo Rossiglione dà a mangiare alla moglie sua il cuore di messer Guiglielmo Guardastagno uociso da lui et amato da lei: etc.*

This terrible fate is said actually to have befallen the troubadour Guillem de Cabestaing, or Cabestan. "Sa dernière maîtresse, selon Jehan de Nostre-Dame, fut Tricline Carbon-

nel, femme du seigneur de Seillan, qui jaloux du troubadour, dont il avait fait son écuyer, le tua, lui arracha le coeur et le fit manger à sa femme. Tricline dit à son époux, 'que, puisqu'elle avait mangé si noble viande, elle n'en mangerait jamais d'autres;' et elle se laissa mourir de faim en 1213.

"Suivant Millot, le mari furieux contre Cabestaing se nommait Raymond de Castel-Roussillon, et son épouse Marguerite. D'après un manuscrit italien, on rapporte que les parents de celle-ci et du troubadour, ainsi qu'un grand nombre de chevaliers, à la tête desquels se mit Alphonse, roi d'Aragon, démolirent le château de Raymond, firent de pompeuses funérailles aux deux amants et les inhumèrent dans le même tombeau, qui fut placé dans une église de Perpignan. Les chevaliers du Roussillon et du Narbonnais assistaient chaque année à un service solennel fondé par le roi d'Aragon pour le repos de l'âme de Marguerite et de Cabestaing."

Michaud, *Biographie Universelle*.

No. 5. Bandello, III, 18. *Rosimonda fa ammazare il marito, e poi se stessa ed il secondo marito avvelena, accecata da disordinato appetito.*

The story of Rosimund furnished plots for two Elizabethan plays,—

1. *Albovine, King of the Lombards*. 1629. 4to. Sir William Davenant.

2. *The Witch*. Printed 1788. 8vo. Middleton.

Painter's *Wife Punished, The Palace of Pleasure*, I, 57, is a prose translation of the romance.

No. 6. Boccaccio, IV, 4. *Gerbino contra la fede data dal re Guiglielmo suo avolo combatte una nave del re di Tunisi, per torre una sua figliuola*, etc.

No. 7. Boccaccio, IV, 5. *I fratelli dell' Isabetta uccidon l'amante di lei: egli l'apparisce in sogno e mostrale dove sia sotterato. Ella occultamente disotterra la testa e mettila in un testo di basilico*: etc.

Isabella's story appealed to Keats in his unequal but beautiful and pathetic poem, *Isabella, or the Pot of Basil*, 1820; and

this poem inspired Holman Hunt to paint "Isabella and the Pot of Basil," 1868. One of the early paintings of John Everett Millais has the same subject; it is called, "Isabella," or sometimes "Lorenzo and Isabella," and is in the Liverpool Gallery, dated 1849. Two of the men figures are portraits of Dante and William Rossetti.

No. 8. Bandello, III, 5. *Bellissima vendetta fatta da gli Eliensi contra Aristotimo crudelissimo tiranno, e la morte di quello con altri accidenti.*

No. 9. Boccaccio, IV, 7. *La Simona ama Pasquino: sono insieme in uno orto: Pasquino si frega ai denti una foglia di salvia e muorsi: etc.*

No. 10. Boccaccio, IV, 8. *Girolamo ama la Salvestra: va coestretto da' prieghi della madre a Parigi: torna, e truovala maritata: etc.*

For the sources of these tales, except the first, third, fourth, fifth, and seventh, I am indebted to E. Koepel: *Die englischen Tasso-übersetzungen des 16 jahrhunderts.*

Anglia. Band XIII. Neue Folge Band I, 1891.

1609. *The Italian Taylor, and his Boy. By Robert Armin, Seruant to the Kings most excellent Maiestie. Res est solliciti plena timoris amor.*

At London printed for T. P. 1609. 4to. Wood cuts. *Huth.* [1810.] 4to. *British Museum.* Reprinted in *Occasional Issues of Unique or Very Rare Books*, Vol. XIV. Alexander B. Grosart. 1880. Sm. 4to. *Peabody.*

Dedicated to Viscount Haddington and his wife, Lady Elizabeth Fitz-water.

From Straparola's *Tredici Notte Piacevole*, VIII, 5.

In *Register C* the license to Master Pavyer, Feb. 6, 1609, reads "*Phastasma. The Italian Tayler and his boy made by master Arnim.*"

Armin's poem is divided into nine cantos, each accompanied by an argument, and written in alternate rime.

The prefatory Address *Ad Lectorem hic et ubique* contains an interesting reference to the criticism of the time; speaking of his pen, the poet says,—

"I wander with it now in a strange time of taxation, whersin every pen and inck-horne Boy will throw up his cap at the hornes of the Moone in censure, although his wit hang there, not returning unless monthly in the wane: such is our ticklish age, and the itching braine of abundance."

1639. *A small Treatise betwixt Arnalte and Lucenda, entitled, The evill-intreated lover, or The melancholy knight. Originally written in the Greeke tongue by an unknown author; afterwards translated into Spanish [or rather written by D. Hernandez de San Pedro]; after that for the excellency thereof into the French tongue by N. H.; next by B. M. [araffi] into the Thuscan, and now turn'd into English verse by L. [eonard] L. [aurence], a well-wisher to the Muses. [Motto from Ovid, De Tristibus.]*

London. Printed by J. Okes for H. Mosley, and are to be sold at his shop, at the Signe of the Princes Armes in Pauls Church-yard. 1639. 4to. 64 leaves. *British Museum. Bodleian*, (2 copies.) *Britwell. Huth. Bridgewater House.*

Lawrence dedicates his translation, in prose, "To his more than Honour'd Uncle Adam Lawrence," and, in verse, "To the Noble-minded Reader," and "To all Faire Ladies, Famous for their Vertues . . . but most especially to that Paragon of Perfection, the very Non-Such of her Sexe, famous by the name of Mistris M. S." He does not mention, in his detailed account of the migrations of the romance, the fact that it had already found its way into English and was a popular tale. Claudius Holyband's earlier prose translation, entitled *The pretie and wittie Historie of Arnalte and Lucenda*, came to four editions between 1575 and 1608.

The French translator, N. H., is Nicolas de Herberay, Seigneur des Essarts, whose title runs,—

Petit Traité de A. et Lucenda, [by D. Hernandez de San Pedro,] *autresfois traduit de langue Espaignole en la Francoyse & intitulé L'Amant mal traité de s'amy: par le Seigneur des Essars N. de Herberay*. Paris. 1548. 16mo. *British Museum*. A French translation, with Bartolommeo Maraffi's Italian version, is dated 1570,—

Petit traité de A. et Lucenda [by D. Hernandez de San Pedro]. *Picciol trattato d'A. & di Lucenda, intitolato d'Amante mal trattato dalla sua amorosa, nuovamente per B. Maraffi . . . in lingua Thoscana tradotto*. French and Italian. Lyon. 1570. 16mo. *British Museum*.

Arnalte and Lucenda is a tale of an over-confident lover and a false friend. The poet supposes himself lost in a desert, where after much wandering he comes upon a stately but dismal mansion. Arnalte, the melancholy owner, receives his guest courteously and entertains him with the story of his life. He was a native of Thebes, who, at the funeral of an eminent man of that city, had fallen in love with the grief-stricken daughter, Lucenda. The lady is described as a paragon of beauty, but unmoved by the addresses of her lover. Arnalte, however, hopes of success, until he is suddenly overwhelmed by hearing of her marriage to his friend, Yerso, the confidant of his love. He immediately challenges Yerso to single combat before the king, and kills him. Lucenda, heart-broken, retires to a convent, and Arnalte to the desert.

For a brief account of Lawrence's poem, see the *Retrospective Review*, 1821, Vol. iv, pp. 72-76.

1640. *The Pleasant and sweet History of patient Grissell shewing how she from a poore man's Daughter came to be a great Lady in France, being a pattern for all vertuous Women. Translated out of Italian.*

London. Printed by E. P. for John Wright, dwelling in Giltspurstreet at the signe of the bible. 1640. 8vo. Black letter. 12 leaves. Also, [1630?] 8vo. *British Museum*. 1842. J. P. Collier, for the Percy Society.

A chapbook, in eleven chapters, the first two and the last two in prose, the rest with some verbal and literal changes the same as a broadside called, *A most pleasant Ballad of patient Grissell*. To the tune of *The Brides Good-morrow*. (Reprinted in *Anc. Ballads*, 1867.)

The tale of *Patient Grissell* is in the *Decameron*, the last tale of the last day, x. 10. It was the most popular tale of Boccaccio's in mediaeval literature. According to Legrand d'Aussy, *Fabliaux ou Contes*, upwards of twenty translations of it are to be found in the French prose of the 14th century, in such collections as the *Miroir des Dames*, or the *Exemples de bonnes et mauvaises Femmes*, and a secular mystery in French verse, unique of its kind, *Le Mystère de Griseldis*, was represented in Paris, in 1395.

Petrarch was so pleased with the story that he learnt it by heart to repeat to his friends and then put it into Latin prose, as *De obedientia et fide uxoris Mythologia*, 1373. During this year Chaucer was in Italy, on his Italian embassy, and probably met Petrarch at Padua. Very likely Petrarch repeated the tale to him there, and gave him a copy of the Latin version, which he translated as *The Clerk's Tale* (*Canterbury Tales*).

Since Petrarch's time, in Italy, the tale of *Patient Grissel* has enjoyed enduring popularity. One of Goldoni's comedies, *La Griselda*, is founded on the subject, and the homely old drama is still acted in marionette theatres; cheap pictures representing its different scenes often decorate the cottage-walls of Italian peasants, while a painting attributed to Pinturicchio in the National Gallery, London, presents several of the most dramatic episodes.

Following Chaucer, in English, Ralph Radcliffe, of the time of Edward VI., wrote a Latin comedy on the subject, *De patientia Griseldis*; then come half a dozen ballads recorded in the *Stationers' Registers* and elsewhere, *The History of meke and pacyent Gresell*, licensed 1565, and another comedy, *Patient Grissel*, printed in 1603, and written by Thomas Dekker, Henry Chettle, and William Haughton. The quarto tract,

in prose, of 1607, 1619, and 1674, is said to have been 'written first in French.' Pepys refers to the 'puppet-play' of *Patient Grissel* in his *Diary*, Aug. 30, 1667, and Butler, in *Hudibras*, couples Grissel with Job (pt. 1, c. 2, 772). (See Skeat, *The Works of Geoffrey Chaucer*, Vol. III, Group E, pp. 453-7.)

Whether Boccaccio invented the story or not, is uncertain, but it has been said that he ought to be forgiven all the naughtiness of all the *Decameron* for having given to international literature this pure and beautiful tale. The first English comedy is now lost, and the second one does not amount to much dramatically, but it contains one of the most exquisite Elizabethan lyrics, Dekker's

Sweet Content.

Art thou poor, yet hast thou golden slumbers?

O sweet content!

Art thou rich, yet is thy mind perplexèd?

O punishment!

Dost thou laugh to see how fools are vexèd

To add to golden numbers, golden numbers?

O sweet content! O sweet, O sweet content!

Work apace, apace, apace, apace;

Honest labor bears a lovely face;

Then hey nonny nonny, hey nonny, nonny!

Canst thou drink the waters of the crispèd spring?

O sweet content!

Swimm'st thou in wealth, yet sink'st in thine own tears?

O punishment!

Then he that patiently want's burden bears

No burden bears, but is a king, a king!

O sweet content! O sweet, O sweet content!

Work apace, apace, apace, apace;

Honest labor bears a lovely face;

Then hey nonny nonny, hey nonny nonny!

d. ITALIAN AND LATIN POETRY.

1573. *B. Mantuani . . . adolescentia, seu bucolica, brevibus Jodoci Badii commentariis illustrata. His accesserunt Joannis Murnelii in singulas eclogas argumenta, cum annotatiunculis ejusdem in loca aliquot obscuriora. Accessit & index . . . novus . . . opera B. Laurentis.*

Apud T. Marsh, Londini, 1573. 8vo. British Museum. Also, Londini, 1627. 8vo. British Museum.

See The Eglogs of . . . B. Mantuan, 1567. George Turberville.

1574. *M. Palingenii [Pietro Angelo Manzolli] . . . Zodiacus vitæ. Hoc est de hominis vita, studio ac moribus optime instituendis Libri XII. Few MS. Notes.*

T. Marsh, Londini, 1574. 16mo. Also, Londini, 1575, 8vo., 1579, 16mo., 1592, 8vo., and 1639, 8vo., all five editions in the British Museum.

See The first thre Bokes of the most christiã Poet Marcellus Palingenius, 1560. Barnaby Googe.

1581. *Paraphrasis aliquot [i. e. 22] Psalmorum Davidis, Carmine heroico. S. Gentili . . . Auctore. (Alcon, seu de Natali Jesu Christi, Ecloga, etc.)*

T. Vautrollerius, Londini, 1581. 4to. British Museum.

1584. *S. Gentilis in XXV. Davidis Psalmos epicæ paraphrases.*

Apud J. Wolfium, Londini, 1584. 4to. British Museum.

1584. *Torquato Tasso Solymeidos, Liber primus, Latinis numeris expressus à Scipio Gentili.*

Londini, excudebat Johannes Wolfius. 1584. 4to. Brit. Mus.

S. Gentilis Solymeidos libri duo priores de T. Tassi Italicis expressi. 1584. 4to. British Museum. 1585. 4to. British Museum.

Tasso's Jerusalem. Translated into Latin verse. 1785. 4to.

1585. *J. C. Stellae Nob. Rom. Columbeidos, Libri Priores duo.* [Edited by Giacompo Castelvetri.]

Apud J. Wolfium, Londini, 1585. 4to. British Museum.

A poem on the discovery of the new world, composed at the age of twenty, by Giulio Cesare Stella. It won a great reputation for the author in Italy, but it is said to be a mediocre performance, and the author wrote nothing of note afterwards.

1591. *Il Pastor Fido: tragicomedia pastorale* [in five acts and in verse]. (*Aminta, favola boschereccia del S. Torquato Tasso.*)

Per Giovanni Volfeo, a spese di Giacompo Castelvetri. Londra. 1591. 12mo. British Museum.

This is the fourth edition of Guarini's famous pastoral, together with the *Aminta* of Tasso, edited in Italian, for English readers. It appeared eleven years before the first English translation.

See *Il Pastor Fido*, 1602, by — Dymock, and 1647–8, by Sir Richard Fanshawe.

1595. *Alto. Di Tomaso Morlei Il primo libro delle Ballate A Cinque voci.*

In Londra. Appresso Tomaso Este. CID. ID. XC. V. [1595.] 4to. 15 leaves. Brit. Mus.

I take this to be an Italian version of Morley's, *The First Booke of Balletts to five voyces.* (London, 1595. 4to. *Brit. Mus.*) For a short account of Thomas Morley, see his *Canzonets*, 1597.

1596. *Rime. Londra. 1596. 4to.*

Lodovico Petrucci, or Petruccio Ubaldini, the author of these verses was an Italian Protestant refugee in London, who supported himself by teaching Italian and illuminating books. He

was of the noble Tuscan family of Ubaldini, although for some reason he does not seem to have been known in England by that name. Petrucci was first patronized by Henry, Earl of Arundel and afterwards by King Edward VI., who took him into his service. Whatever his connection with the Court was, it seems to have been continued under Elizabeth, for the Huth Library contains a *Liber precum* illuminated by him and bearing the royal monogram, E. R., surmounted by a crown. It is supposed to have belonged to the Queen and to have been presented to her by the author.

1613. *Raccolta d'alcune Rime del Cavaliere Lodovico Petrucci Nobile Toscano in piu luoghi, e tempi composte et e diversi Prencipi dedicate; con la Selua delle suo Persecutioni.*

Farrago Poematum Equitis Lodouici Petrucci, Nobilis Tuscani diversis locis et temporibus conscriptorum et ad diversos principes dedicatarum una cum sylva suarum persecutionum.

Oxoniae. 1613. Sm. 4to. *British Museum.*

This is a volume of Italian poems, with a Latin version of each, by Petrucci. It was published after his death, and contains verses addressed to Queen Elizabeth, King James I., and other notable personages. One poem is an elegy in memory of Sir Thomas Bodley.

1619. *La Caccia . . . poema heroico, nel qual si tratta pienamente della natura, e de gli affetti d'ogni sorte di Fiere, co'l modo di cacciarle, & prenderle.*

Appresso Gio. Billio, Londra, 1619. 8vo. British Museum.
A poem by Alessandro Gatti.

1637. *R. P. E. Thesauri [Count Emmanuele Tesauro] . . . Caesares; et ejusdem varia carmina: quibus accesserunt. . . Nobilissimorum Orientis & Occidentis Pontificum elogia & varia opera Poetica. Editio secunda emendatior, cum auctariolo.*

L. Lichfield, Impensis Gulielmi Webb, Oxonii, 1637. 8vo. British Museum.

1645. *Poems by Mr. John Milton, both English and Latin, compos'd at several Times. Printed by his true Copies. The Songs were set in Musick by Mr. Henry Lawes, Gentleman of the King's Chappell, London.*

Printed by Ruth Raworth, for Humphrey Mosely, etc. London. 1645. Sm. 8vo. 2 pts. *British Museum.*

The first collective edition of Milton and the first work bearing his name. It contains an oval portrait of the poet at the age of twenty-one, by W. Marshall, with a Greek inscription satirizing the engraver for representing a man of middle age.

1673. *Poems, &c., upon several Occasions. By Mr. John Milton; both English and Latin, &c. Composed at several Times. With a small Tractate of Education to Mr. Hartlib.*

London. Printed for Thomas Dring, at the White Lion. . . . Fleet Street. 1673. Sm. 8vo. Pp. 292. With portrait by W. Dolle, and considerable additions, both to the English and the Latin poems. *British Museum.*

Accompanying the English Poems, Part I, in these two editions prepared for the press by Milton himself, are five Italian sonnets, numbered III., IV., V., VI., and VII., and a *canzone*.

They relate the story of the poet's love for an Italian lady, whom he describes as beautiful, dark-haired, appreciative of poetry, and a sweet singer. Sonnet III. reveals her birth-place as the Vale of the Reno, between Bologna and Ferrara. Warton conjectures that she was the celebrated singer Leonora Bonari, whom Milton heard at Cardinal Barberini's musicales in Rome, and to whom he addressed three pieces of complimentary Latin verse. But there is no real ground for this fancy, nor indeed anything to indicate definitely that Milton met the lady in Italy. He may have met her in London society, and the poems may have been written before he travelled in Italy. By common consent, however, they are referred to the time of the Italian journey, 1638-9.

In three of the sonnets the lady is addressed directly,—

Sonnet III.

*Donna leggiadra, il cui bel nome onora
L'erbosa val di Reno e il nobil varco.*

Sonnet VI.

*Per certo, i bei vostri occhi, Donna mia,
Esser non può che non sian lo mio sole;*

Sonnet VII.

*Giovane, piano, e semplicità amante,
Poichè fuggir me stesso in dubbio sono,
Madonna, a voi del mio cuor l'umil dono
Farò divoto.*

In Sonnet v., Milton takes into his confidence his Italian friend, Charles Diodati,

Diodati (e te'l dirò con meraviglia)

In Sonnet IV.,

Qual in colle aspro, all'imbrunir di sera,

and in the canzone, the English poet excuses himself for writing in Italian, on the ground that the lady had "praised her native tongue as that in which Love delighted."

Canzone.

*Ridonsi donne e giovani amarosi
M'accostandosi attorno, e "Perchè scrivi,
Perchè tu scrivi in lingua ignota e strana
Verseggiando d'amor, e come t'osi?
Dinne, se la tua speme sia mai vana,*

E de' pensieri lo miglior t'arrivi!"
Così mi van burlando: "altri rivi,
Altri lidi t'aspettan, ed altre onde,
Nelle cui verdi sponde
Spuntati ad or ad or alla tua chioma
L'immortal guiderdon d'etern frondi,
Perchè alle spalle tue soverchia soma?"
Canzon, dirotti, e tu per me rispondi:
"Dice mia Donna, e'l suo dir è il mio cuore,
Questa è lingua di cui si vanta Amore."

1658. *La Fida Pastora, Comoedia Pastoralis. Autore F. F. Anglo-Britanno. Adduntur nonnulla varii argumenti Carmina ab eodem. Dux vitae Ratio.*

Londini, Typis R. Danielis, Impensis G. Bedell & T. Collins, &c. 1658. Sm. 8vo. Brit. Mus.

The *Carmina Varii Argumenti* at the end occupy only 9 leaves, including a separate title.

The translator, F. F. Anglo-Britannus, is supposed to be Sir Richard Fanshawe. The pastoral is John Fletcher's *The Faithful Shepherdess* done into Latin verse.

e. CORRIGENDA TO FIRST PAPER (ON ROMANCES
IN PROSE).

[c. 1550.] [Colophon.] *Thus endeth the hystorye of the two valyaunte brethren Valentyne & Orson, sōnes un to the Emperour of Grece.*

Imprinted at London ouer agaynst S. Margaretes Church in Lothbery be William Coplande. [circa 1550.] 4to. Black letter. Woodcuts. *Mr. Corser.* Also, n. d., 4to., "be me Wyl-liam Copland, for John Walley."

Valentine and Orson. The Two Sonnes of the Emperour of Greece. Newly Corrected and amended, with new Pictures lively expressing the Historie.

Printed at London by Thomas Purfoot. An. Dom. 1637, 4to., black letter, with a large cut of the two heroes on the title-page and other cuts in the volume. *British Museum*. Also, 1649. 4to. Black letter. *Huth*: 1677. 4to. 1682. 4to. Black letter. With cuts. *Huth*: 1688. 4to. Black letter. 112 leaves. 1694. 4to. *Bodleian*: 1696. 4to. Black letter: n. d., 4to., by A. [lexander] M. [ilbourn] for E. Tracy: [c. 1690.] ([London. 1700(?)] *Brit. Mus.*) 4to. Roman letter: n. d. 4to. 12 leaves—an abridged chapbook. Numerous other chapbooks.

The printer's preface of the edition of 1649, addressed "To the Reader," says, "The History here written, was translated out of French into English above 100 years ago, by one Henry Watson, and since that time it hath by him been Corrected, and put into a more plysant stile, and so followed on to the Presse till this present Edition."

An entry in *Stationers' Register B* shows that this was a very old romance,—“8 Augusti [1586] Thomas Purfoote. Receaved of him for printinge the olde Booke of *Valentine and Orson* vi^d. Alwaies provided that ye cumpanie shall haue them at his handes.”

The ballad of *Valentine and Orson*, entitled *The Emperour & the Childe*, and of comparatively late origin, is said, by Bishop Percy (who rewrote it in four-lined stanzas), to be founded on “a translation from the French, being one of their earliest attempts at romance.” The earliest French title I have met with is, *Histoire des deux nobles et vaillans chevaliers Valentin et Orson, fils de l'Empereur de Grèce, et neveux du très-chrétien Roi de France Pépin, contenant 74 chapitres lesquels parlent de plusieurs et diverse matieres très-plaisantes et récréatives*.

Lyons, 1495, in-folio, et 1590, in-octavo, et depuis à *Troyes*, chez *Odout*, in-quarto.

An Italian title in the *Huth Library* is of a later date,—

Historia dei due nobilissimi et valerosi fratelli Valentino et Orsone; Figliuoli del Magno Imperatore di Constantinopoli &

nepoti del Re Pipino. . . . In Venetia, appresso Vincenzo Valgrisi, & Ballessar Costantini. 1558. Sm. 8vo. Also British Museum.

An interlude called *Valentine and Orson* is twice entered on the Stationers' books; in *Register B*, May 23, 1595, and in *Register C*, March 31, 1600. A play on the same theme, written by Anthony Munday and Richard Hathway, was acted by the Admiral's men, at the Rose, July 19, 1598. It was probably founded on the interlude. Douce refers the familiar lines of Hamlet's soliloquy,—

“The undiscovered country, from whose bourn
No traveller returns,”—(*Hamlet*, iii. 1)

to an expression in *Valentine and Orson*.—

“I shall send some of you here present into such a country, that you shall scarcely ever return again to bring tydings of your valour.” Douce, *Illustrations of Shakspeare*. Ed. 1839, p. 462. The thought, however, is common property, occurring in the Book of Job, in Catullus, and elsewhere. See I. *Romances. Palmerin d' Oliva*, 1588.

The many different forms in which the tale of *Valentine and Orson* turns up attest its abiding popularity. It is a tale of lost children found to princely rank and fortune, an extremely common motive in the old romances.

[1566?] *A Pleasant disport of diuers Noble Personages: Written in Italian by M. John Bocace Florentine and Poet Laureate: in his Boke which is entituled Philocopo. And nowe Englished by H. G.*

Imprinted at London, in Pater Noster Rowe, at the signe of the Marmayd, [by H. Bynneman for Richard Smith and Nicholas England. Anno Domini. 1566?] 4to. 58 leaves. Black letter. *British Museum* (title-page mutilated).

Dedicated to the “right worshipfull M. William Rice Esquire.”

Thirteene most pleasaunt and delectable questions, entituled A disport of diuers noble personages written in Italian by M. John Bocace, Florentine and Poet Laureate, in his Booke named Philocopo. Englished by H. G.

These bookes are to be solde at the Corner shoppe, at the North-weast dore of Paules. [Colophon.] Imprinted at London, by Henry Bynneman for Rycharde Smyth. Anno. 1571. 8vo. Black letter. 88 leaves. *Bodleian*. Also, 1587. 8vo. 88 leaves. *Capell Coll. British Museum*.

The *Huth Library Catalogue* states that there were four editions of *Philocopo* between 1567 (1566?) and 1587.

H. G. is commonly supposed to be Humphrey Gifford, author of *A Posie of Gilloflowers*, 1580, but it has been suggested that the initials may stand for Henry Grantham, translator of Scipio Lentulo's *Italian Grammar*, 1575.

Philocopo (*Filocolo*) is a remodelling, in prose, of the old chivalric metrical romance, *Floire et Blancheflore*, a favorite with the minstrels of France, Italy, and Germany.

Boccaccio says that he was incited to write the book by Maria d'Aquino, "Fiammetta," a supposed natural daughter of King Robert of Naples. She is the queen of the Court of Love, 4th Book, which is held in a garden near Naples upon the road leading to the tomb of Vergil.

Two of the 'questions' of the fourth book of *Philocopo* were retold by Boccaccio in the *Decameron*; *Questione XIII*, discusses the generosity of *Messer Gentil de' Carisendi*, x, 4, and *Questione IV*. is the romance of *Dianora and Ansaldo*, or the *Enchanted Garden*, x, 5. Chaucer made use of the story of *Dianora and Ansaldo*, with a variation, in the *Franklin's Tale* (*Canterbury Tales*). It also furnished the theme of Beaumont and Fletcher's moral representation, *The Triumph of Honor*, or *Diana* (*Four Plays in One*, 1647, folio), which Fleay judges to be the work of Beaumont only.

In the only edition of *Filocolo* I have ever seen, *Opere Volgari di Giovanni Boccaccio*, Firenze, 1829, I find the 'Questions' in the fourth book, although the *British Museum*

Catalogue and Koepfel, *Studien zur Geschichte der Italienischen Novelle*, both refer them to the fifth book.

See, for *Questione XIII.*, Turberville's *Tragicall Tales*, 1576; for *Questione IV.*, *Philotimus*, 1583, and *Orlando innamorato*, 1598.

1568. *A briefe and pleasant Discourse of Duties in Mariage, called the Flower of Friendshippe.*

Imprinted at London by Henrie Denham, dwelling in Pater noster Rowe at the Signe of the Starre. Anno 1568. 8vo. 40 leaves. Two editions. Also, 1571. 8vo. B. L. *Bodleian*. 1577. 16mo. *Bodleian*.

The dedication to Queen Elizabeth is signed, "Your Maisties most humble Subject, Edmonde Tilnay." Edmund Tilnay was Master of the Revels from 1579 to his death in 1610; John Lyly was his rival and waited in vain for the succession.

This book is a discussion of marriage after the manner of the Italian Platonists. A house party is assembled at Lady Julia's and some of the gentlemen propose outdoor sports: "But M. [aster] Pedro nothing at all lyking of such deuises, wherein the Ladies should be left out, said that he well remembered how Boccace and Countie Baltisar with others recounted many proper deuises for exercise, both pleasant, and profitable, which, quoth he, were used in the courts of Italie, and some much like to them are practised at this day in the English court, wherein is not only delectable, [sic] but pleasure ioynd wyth profite, and exerceyse of the witte."

Pedro's proposal of the 'question' prevails, and the company meet every day in the garden, where, under the rule of a queen, they discuss marriage. On the first day, Pedro defends marriage against "a mery gentleman, called Maister Gualter of Cawne," relating a tale of a faithful husband, entitled, *De Coniugali Charitate: De Neapolitani regni quodam accola*, Lib. IV., Cap. VI., from Baptista Campofulgus (Fregoso), *Exemplorum, Hoc est, Dictorum Factorumque Memorabilium, ex certae fidei ueteribus et recentioribus historiarum probatis Autoribus*, Lib. IX.

The subject of the second day's discussion is "The office, or duetie of the married woman," and Pedro tells a story of a wife's prudence in reclaiming her husband from evil courses, which is found in Queen Margaret's *Heptameron*, Novella 48, *Memorable charité d'une femme de Tours, enuers son mary putier*. It is one of the novels of Painter's *Palace of Pleasure*, I, 64.

The allusion to Boccaccio doubtless refers to *Filocolo* which had just been translated, 1566 (?). *The Courtyer of Count Baldessar Castilio* (*Castiglione*) was translated in 1561 by Sir Thomas Hoby, and was by far the most popular Elizabethan translation from the Italian, judging by the number of editions it went through.

1573. *The Garden of Pleasure: Contayninge most pleasante Tales, worthy deeds and witty sayings of noble Princes & learned Philosophers, moralized. No lesse delectable, than profitable. Done out of Italian into English, by Iames Sanforde, Gent. Wherein are also set forth diuers Verses and Sentences in Italian, with the Englishe to the same, for the benefit of students in both tonges.*

Imprinted at London, by Henry Bynneman. Anno 1573. 8vo. 116 leaves. Black letter. *Capell Coll.* (imperfect). *British Museum.*

Dedicated to "Lord Robert Dudley, Earle of Leycester."

Houres of Recreation or Afterdinneres, which may aptly be called the Garden of Pleasure: Containing most pleasant Tales, worthy deeds & witty sayings of noble Princes & learned Philosophers, with their Morals, &c. Done first out of Italian into Englishe, by J. S. Gent., and now by him newly perused, corrected, and enlarged.

Imprinted at London by Henry Bynneman, &c. 1576. 16mo. 128 leaves. Black letter. *British Museum.*

At the end of *Houres of recreation* are "Certayne Poems dedicated to the Queenes moste excellent Maiestie, by James Sanforde Gent."

1578. *Tarletons Tragical Treatises, containyng sundrie discourses and prety Conceytes, both in Prose and Verse.*

Imprinted at London by Henry Bynneman. An. 1578. 4to. Black letter.

"To the right honourable and vertous Lady, the Lady Fraunces Mildmay, Richard Tarleton wisheth long life, and prosperous health, with happy encrease of Honor," signed, "Your honors most humble at commandment, Richard Tarleton, Seruaunt to the right Honourable the Lorde Chamberlaene Earle of Sussex."

The only known copy of this work was found at Lamport Hall, by Mr. C. Edmonds, who says:—"In the Dedication the author expresses his fear of getting 'the name and note of a Thrasonical Clawback,' which curious expression is used by Shakespeare in *Love's Labour Lost* [v. 1, printed 1598]. Farmer (says Mr. C. Knight) asserts that the word (thrasonical) was introduced in our language before Shakespeare's time, but he furnishes no proof of this." Shakspeare again uses the word in *As You Like It*, v. 2, acted 1599, "Cæsar's thrasonical brag of—'I came, saw, and overcame.'"

1579. *The Forrest of Fancy. Wherein is conteined very prety Apothegmes and pleasant histories, both in meeter and prose, Songes, Sonets, Epigrams, and Epistles, of diuerse matter and in diuerse manner. With sundry other diuises, no lesse pithye then pleasaunt and profytable.*

*Reade with regard, peruse each point well,
And then give thy judgement as reason shall move thee;
For eare thou conceive it, twere hard for to tell,
If cause be or no, wherefore to reprove me.*

Imprinted at London by Thomas Purfoote, dwelling in Newgate Market, within the New Rents, at the signe of the Lucrece. 1579. 4to. 58 leaves. A second edition, considerably augmented, came out in the same year, 1579. 4to. Black letter. 80 leaves. *British Museum.*

The words "L'acquis Abonde, Finis, H. C.," occur on the verso of the last leaf. H. C. has been conjectured to be Henry Chettle, by Ritson, Henry Cheeke, by Malone, and Henry Constable, by Warton.

Of the "pleasant histories," which are in prose, I note two from Boccaccio ;—*Decameron*, III, 5, *Seigneur Francisco Vergelis, for a fayr ambling gelding, suffered one Seigneur Richardo Magnifico to talk with his wife, who gave him no aunswere at all, but he aunswereing for her in such sort as if she herself had spoken it, according to the effect of his wordes it came afterwards to passe.* (7 pages.)

Ben Jonson makes use of this bargain in Act I., scene 3, of *The Devil is an Ass*, acted 1616, published 1631. In Jonson's comedy, Wittipol gives Fitzdottrel a cloak for leave to pay his addresses to Mrs. Fitzdottrel for a quarter of an hour.

Decameron, v. 8. *Teodoro and Violante.*

Another prose romance is taken from Straparola, *Le tredici Piacevoli Notti*, I, 1. *One named Salard, departing from Genes, came to Montferat, where he transgressed three commaundementes that his father gave him by his last will and testamente, and being condemned to dye, was delivered, and retourned againe into his owne countrey.* (13 pages.)

The romance of Salardo is the sixty-ninth and last piece in the book. Number 34 is a charming poem of thirty-two stanzas, entitled,

A commendacion of the robin redde brest.

It was so sweete a melody,
that sure I thought some Muse,
Or else some other heavenly wight
did there frequent and use.
But as I cast mine eye asyde
on braunche of willow tree,
A little robin redbrest then
there sitting did I see.

And he it was, and none but he
 that did so sweetely sing;
 But sure in all my life before
 I never harde the thing,
 That did so much delight my hart,
 or caused me so to joye,
 As did that little robin's song
 that there I heard that day.

The *Forrest of Fancy* also mentions,—from Boccaccio
Il conte d'Anguessa, Decameron, II. 8.

Nastagio and Traversari, Decameron, v. 8. See, *A Notable
 Historye of Nastagio and Traversari*, 1569, and *Tragical Tales
 Translated by Turberville*, 1576.

From Bandello

Aleran and Adelasia, II. 27.

The Duchess of Malfy, I. 26, naming the majordomo Ulrico,
 instead of Antonio Bologna, as in Bandello, Belleforest, and
 Painter.

From Giraldi Cintio

Eufimia and Acaristo, VIII, 10. This allusion occurs in one
 of the prose letters of the collection, of which there are not a
 few, mostly love-letters.

Brydges, *Restituta*, Vol. III, pp. 456—476.

1583. *Philotimus. The Warre betwixt Nature and Fortune.*
*Compiled by Brian Melbancke Student in Graies Inne. Palladi
 virtutis famula.*

Imprinted at London by Roger Warde, dwelling neere unto
 Holborne Conduite at the Signe of the Talbot. 1583. 4to.
 117 leaves. Black letter. Bodleian. British Museum.

Dedicated to "Phillip Earle of Arundell."

Philotimus is an imitation of Lyly's *Euphues*, quaint and
 interesting from the many old proverbs and scraps of verse it
 contains. Two of Melbancke's tales are to be found in Bo-

caccio's *Filocolo*, namely, *Questione IV. The Enchanted Garden*, again, and *Questione XII. The Enforced Choice*.

Melbancke also relates a popular anecdote associated with the name of three different French kings. In *Pasquil's Jestes* it is ascribed to Charles V., and is called, *A deceyt of the hope of the couetous with a Turnep*. Giraldi Cintio, *Gli Ecatommiti, Deca Sesta, Novella Nona*, tells the story of *Francesco Valesi, primo re di Francia di tal nome*, and Domenichi, *Facezie, Motti, et Burle, di Diuersi Signori, of Lodouico undecimo re di Francia. Mery Tales, Wittie Questions, and Quicke Answeres, xxiii., Of Kynge Lowes of France and the husbandman*, follows Domenichi. The germ of the story is said to be Arabian.

Philotimus contains an allusion to *Titus and Gisippus*, and, on page 53, the story of *Romeo and Juliet* is referred to as well-known and popular at that time,—

“Nowe Priams sone giue place, thy Helen's hew is stainde.
O Troylus, weepe no more, faire Cressed thyne is lothlye fowle.
Nor Hercules thou haste cause to vaunt for thy swete Omphale:
nor Romeo thou hast cause to weepe for Juliets losse,” etc.

The quotation contains a suggestion of Chaucer's fine ballad in the *Prologue to the Legende of Goode Women*,

My lady comith, that al this may disteyne,

a song which Leigh Hunt says is a strain of music fit to go before a queen!

1587. *The Tragicoall historie of Romeus and Iuliet, Contayning in it a rare example of true constancie: with the Subtill Counsels and practises of an old Fryer, and their ill euent. Res est solliciti plena timoris amor.*

At London. Imprinted by R. Robinson. 1587. 8vo. 103 leaves. Capell Coll.

Cf. *The Tragicoall Historie of Romeus and Juliet*, by Arthur Brooke, 1562.

1590. *The Cobler of Caunterburie, Or An Inuectiue Against Tarltons Newes out of Purgatorie. A merrier Iest then a*

Clownes Igge, and fitter for Gentlemens humors. Published with the cost of a dickar of Cowe hides.

At London. Printed by Robert Robinson. 1590. 4to. Black letter. 40 leaves. *Bodleian*. Also, 1608. 4to. *Brit. Mus.* (reprinted by Mr. Frederick Ouvry), and 1614. In 1630, *The Cobler* was issued with a new title,—

The Tincker of Turvey, his merry Pastime in his passing from Billingsgate to Graues-End. The Barge being Freightied with Mirth, and Mann'd

With these Persons	{	<i>Trotter the Tincker</i> <i>Yerker, a Cobler</i> <i>Thumper, a Smith</i> <i>Sir Rowland, a Scholler</i> <i>Bluster, a Sea-man</i>
--------------------	---	---

And other Mad-merry fellowes, every-One of them Telling his Tale: All which Tales are full of Delight to Reade ouer, and full of laughter to be heard. Euery Tale-teller being Described in a Neate Character. The Eight seuerall Orders of Cuckolds, marching here likewise in theyr Horned Rankes.

London. Printed for Nath. Butter, dwelling at St. Austins Gate. 1630. 4to. Black letter. *Huth. Bodleian*. 1859. 4to. (J. O. Halliwell.)

The *Cobler of Caunterburie* was attributed to Robert Greene, but he denied the authorship, in his *Vision*, 1592–3, calling it “*incerti authoris*,” and speaking of it as “a merrie worke, and made by some madde fellow, conteining plesant tales, a little tainted with scurilitie.” The *Catalogue of Early English Books* enters *The Cobler* under the name “Richard Tarlton.”

One of the stories of the *Cobler*, *The Smith's Tale*, is found both in the *Decameron*, VII. 7, and in the *Pecorone*, III. 2, of Ser Giovanni Fiorentino. It is *Le Cocu, battu, et content*, of La Fontaine, an extremely popular mediaeval story turning up repeatedly in nearly every modern language. In Elizabethan dramatic literature, it furnishes the underplot of Robert Davenport's tragi-comedy, *The City Nightcap, or Crede quod habes et habes*, licensed 1624, printed 1661. The intrigue is also made

use of in two comedies of the Restoration,—*Love in the Darke: or, The Man of Bus'ness*, "acted at the theatre royal by his Majestie's servants"—written by Sir Francis Fane, Jr., Knight of the Bath, 1675, and *The London Cuckolds*, 1682, 4to., by Edward Ravenscroft.

For an account of the whole matter, see W. H. Schofield, *The Source and History of the Seventh Novel of the Seventh Day in the Decameron*, in *Studies and Notes in Philology and Literature*, Harvard University, 1892.

Koeppel calls attention to the fact that *The Old Wives Tale* mixes *Decameron*, VII. 1 and VII. 8, Monna Tessa and the phantom and Monna Sismonda with the string around her finger.

Studien zur Geschichte der Italienischen Novelle, XIII.

1596. *A Margarite of America*.

Printed for J. Busbie. [London.] 1596. 4to. Black letter. *British Museum*, (2 copies.) London. 1859. 4to. J. O. Halliwell. Privately printed. *British Museum*.

Dedicated, "To the noble, learned, and vertuous Ladie, the Ladie Russell," "our English Sappho."

A Margarite of America is an Arcadian romance, professing to be the translation of a Spanish history which Lodge discovered in the Jesuits' Library at Santos, Brazil. It was written, he tells us, "at sea four years before (1592) with M. Cavendish, in passing through the Straits of Magellan." Many sonnets and metrical pieces are interspersed, among them two 'pietate' full of color and grace, copied from the Italian poet Lodovico Dolce,—

a. If so those flames I vent when as I sigh.

b. O desarts, be you peopled by my plaints.

A curious series of poems imitate Lodovico Martelli and Lodovico Pascale, while one poem,

With Ganymede now joins the shining sun,

is the earliest known example in English of a *sestina*. In the length of the lines, and in the arrangement of the *tornada*, Lodge follows Dante's improvement of the original form of the *sestina* as invented by the Provençal poet, Arnaut Daniel. This form, six six-line stanzas, without rimes, each stanza taking up the last word of the preceding one, is very rare even in early Italian poetry.

1598. *The Honour of Chivalrie, Set downe in the most Famous Historie of the Magnanimious and Heroike Prince Don Bellianis: Sonne unto the Emperour Don Bellaneo of Greece. Wherein are described, the straunge and dangerous Adventures that him befell. With his loue towards the Princesse Florisbella: Daughter unto the Souldan of Babylon. Englished out of Italian by L. A. Sed tamen est tristissima ianua nostrae, Et labor est unus tempora prima pati.*

London. Printed by Thomas Creede. 1598. 4to. Black letter. 1650. 4to. Black letter. Also, 1673. 4to. B. L. (Kirkman), and 1683, 4to., B. L. and 1703, 4to. (J. Shurley or Shirley).

Dedicated "To the right Worshipful, his speciall Patron, Maister John Rotherham, Esquire, one of the sixe Clarkes of her Maiesties most Honourable Court of Chauncery."

The *Huth Library* possesses the only copy known.

Don Belianis de Grecia was one of the continuations of the famous romance *Amadis of Gaul*. It appeared first in Spanish, in 1547, and was written by Jeronimo Fernandez. In 1586, an Italian version was made; in 1598 it was translated into English, and in 1625 into French. *Don Belianis*, according to his veracious historian, Cid Hamet Benengeli, was one of the books of knight-errantry for which Don Quixote sold his acres of arable land.

1652. *Choice Novels and Amorous Tales, written by the most refined Wits of Italy.*

1652. 8vo.

1653. *Nissena, an excellent new Romance, Englished from the Italian, by an honourable Anti-Socordist.*

London. 1653. [1652.] 8vo. *British Museum.*

From the Italian of Francesco Carmeni, who lived during the first half of the seventeenth century. Carmeni was secretary of the *Accademia degli Incogniti*, at Venice, and wrote *Novelle amoroze de' signori academici incogniti*. Cremona. 1642. 8vo. Venice. 1651. 4to.

1654. *Dianea: an excellent new Romance. Written in Italian by Geo. Francisco Loredano a noble Venetian. In foure Books. Translated into English by Sir Aston Cokaine.*

London. Printed for Humphrey Moseley, at the Sign of the Princes Arms in St. Pauls Churchyard. 1654. 8vo. *British Museum.*

Dedicated to Lady Mary Cokaine, Viscountess Cullen.

This is a translation of *La Dianea*, by Giovanni Francesco Loredano, the Younger, to whom 'The Author's Epistle' is inscribed. This Epistle is dated "from Venice, 25 Oct., 1635," nineteen years before the London edition, but a note in Anthony à Wood's *Athenae Oxoniensis* reads, "Oldys in his MS. Notes to Langbaine says there was an edition of *Dianea* in 8vo., 1643."

La Dianea is a collection of romances, published at Venice, in 1636, in four volumes, quarto. A French translation, *La Dianée*, was made by Jean Lavernhe, and was printed at Paris, in 1642, in two volumes, octavo. There is also a Latin translation by Michel Benuccio, and the collection is said to have been so popular that it was often reprinted.

Sir Aston Cokaine writes, "My best of friends colonell Edward Stamford, gave me the author, and intreated me to teach him our language."

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* Perhaps Fr. Br. Gent., the translator of *The Tragedie of Alceste and Elisa*, 1638, from Bracciolini's *La Croce racquistata*, and Francis Bristowe, who translated the tragedy *Roy Frano-arbitre*, 1635 (Negri's *Libero Arbitrio*), are one and the same person.

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MARY AUGUSTA SCOTT.

ELIZABETHAN TRANSLATIONS FROM THE ITALIAN

THE TITLES OF SUCH WORKS NOW FIRST COLLECTED AND
ARRANGED, WITH ANNOTATIONS

THIRD PAPER MISCELLANEOUS TRANSLATIONS

1. RELIGION AND THEOLOGY
2. SCIENCE AND THE ARTS
3. GRAMMARS AND DICTIONARIES
4. PROVERBS

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ELIZABETHAN TRANSLATIONS FROM THE ITAL-
IAN: THE TITLES OF SUCH WORKS NOW
FIRST COLLECTED AND ARRANGED,
WITH ANNOTATIONS.

III. MISCELLANEA.

INTRODUCTION.

The whole bibliography of Elizabethan translations from the Italian, as far as my researches have gone up to the present time, consists of 404 separate titles. Of these, I have already published 70 numbers in Part I, "Romances in Prose" (*Publications of the Modern Language Association of America*, Vol. x, No. 2, June, 1895), and 82 numbers in Part II, "Poetry, Plays, and Metrical Romances" (*Ibid.*, Vol. xi, No. 4, December, 1896). The "Miscellanea," Part III, comprise 252 numbers, so many that I have found it convenient to divide them. The present paper contains 111 titles, classified under the general heads, religion and theology, science and the arts, grammars and dictionaries, and proverbs. It will be followed by a second section dealing with history and politics, voyages and discovery, manners and morals, and Italian and Latin publications in England. I need hardly add that this is merely a working classification. Many of the titles are obvious enough, but as is well known the Elizabethans exercised a lively fancy in the naming of books. To one uninstructed in the Elizabethan love of color and melody in phraseology, *A Joyfull Jewell* does not at once suggest a treatise on the plague, nor *A Divine Herball* a sermon, nor the *Enimie of Idleness* a complete letter-writer. I have no doubt but that with a wider acquaintance with the subject I should reclassify to a certain extent.

In this connection I wish to repeat, from the Introduction to Part I, that this bibliography has grown out of some studies into the Italian origins of the Elizabethan drama. The sources of so many plays are to be found in the popular translations from the Italian of the time, sometimes through the French or Spanish, that I found it impossible to go on with a systematic study of the origins until I had collected the translations. For this reason I use the term Elizabethan in its large sense, to include the entire cycle of the great drama, approximately from the accession of Edward VI. to the Restoration, from 1549 to 1660, with some extension at both ends of this period. This occurs in the case of authors whose literary activity overlaps the dates fixed upon; for example, among the religious translations, the sermons of the great Italian preacher, Ochino, began to be turned into English under the Protestant influence of Henry VIII., and the works of the grammarian, Torriano, run half way through the reign of Charles II. In each section I have kept to the chronological order of publication. This shows at a glance the growth of the Italian influence, besides throwing out side-lights that open up many interesting questions. It will be noticed that the religious influence, with only one exception, is at first exclusively Protestant, while after 1600 the Roman Catholic faith is accorded a hearing. One of the most novel and striking aspects of the whole question is the showing here made for Italian Protestantism in England. Roger Ascham refers to an Italian church in London in his time:—

“Thies men, thus Italianated abroad, can not abide our Godlie Italian chirch at home: they be not of that Parish, they be not of that felowshyp: they like not the preacher: they heare not his sermons: Excepte somtyme for companie, they cum thither to heare the Italian tonge naturally spoken, not to heare Gods doctrine trewly preached.”

The Scholemaster, p. 85 (ed. 1570).

Whether John Florio's father was the preacher whose Italian the young courtiers went to listen to, or not, I do

not know, but he appears here as an Italian preacher in London patronized by Cranmer and Cecil, and the author of a life of Lady Jane Grey and a catechism for children, both in Italian. Peter Martyr occupies a large space in the early history of the Established Church. Archbishop Cranmer made him professor of ecclesiastical law at Oxford and some of the ablest Anglican divines learned theology at his feet, among them Archbishop Grindal, Bishops Jewel and Ponet, and Dean Nowell.

It is for the most part a childish sort of science, much mixed with alchemy and magic, as it gets itself translated for Englishmen, but John Halle's *Lanfranci* and Porta's *Natural Magick* represent at least in this list the great Italian anatomists and physicists of the sixteenth century. During the years 1583, 1584 and 1585 Giordano Bruno brought out five books in London. He tells us how he was invited by Fulke Greville to meet Sidney and others, in order that they might hear "the reasons of his belief that the earth moves." "We met," says Bruno, "in a chamber in the house of Mr. Fulke Greville, to discuss moral, metaphysical, mathematical and natural speculations."

In the arts we see the Italians the intelligent teachers of a great variety of subjects, from the building of palaces to the making of ink and the breaking in of horses.

I would call attention to the wide use of dialogue as a form of literary expression. Bruno uses it, and Machiavelli, and even a book on gunnery is written in dialogue. How much the dialogue form, copied from Italian into English, may have had to do with the development of the great dramatic cycle of the Elizabethan period, can be a matter of conjecture only, but there is hardly a doubt, I think, but that it acted as a sort of bed of Procrustes for the poets of the time. It throws light on the non-dramatic Elizabethan dramatists. It explains the dull, ponderous plays, like *Loocrine* and *Covent Garden*, which move across the stage, whether as tragedy or comedy, with elephantine tread. It explains why the sweet,

bright fancy of John Day soars but lamely, with clipped wings, in the dramatic form. Neither Nabbes, nor Day, nor Munday, nor many another Elizabethan playwright, should have written plays.

As many of the authors mentioned in this paper are little known, I have interspersed a few biographies, and now and then I have given some account of a particular book. The aim of the notes has been simply to clear up the subject; if, perchance, they add interest to it, I shall be twice paid, once in my own pleasure in these studies, and again in sharing it.

a. RELIGION AND THEOLOGY.

1547. *Five Sermons, translated out of Italian into Englishe, Anno Do MDXLVII.*

London, by R. C. [probably Robert Crowley] for William Beddell. 1547. Sm. 8vo.

Translated from the *Prediche* of Bernardino Ochino, of Siena, 1487-1564. Ochino was an Italian Protestant, whose restless disposition brought him many vicissitudes in life. Having become an Observantine friar, he renounced his vows to study medicine, but not finding medicine to his taste, he reëntered his order, only to leave it again to become a Capuchin. In 1538 he was elected vicar-general of the Capuchins, and travelled all over Italy preaching, the people everywhere flocking to hear him. About 1542 he became a Protestant, preaching that doctrine in Geneva, where he was welcomed by Calvin, and in Augsburg. Shortly before the death of Henry VIII. he accepted the invitation of Archbishop Cranmer to go to England, and under Edward VI. he was made a prebendary of Canterbury and received a pension from the king's privy purse. At the accession of Mary, he became the pastor of the Italian Protestant church in Zurich, through the friendly offices of Henri Bullinger. He was exiled from Switzerland, in 1563, on account of his *Dialogue of Polygamy*, dialogue twenty-one of his *Dialogi XXX*, and spent the last

year of his life in wandering from place to place; after seeing three of his four children die of the plague at Pinczow, Poland, he himself died at Schlakau, Moravia, towards the end of 1564.

Bernardino Ochino was the intimate friend of Bembo, Tolomei, Pietro Martire, and Vittoria Colonna. Besides several volumes of *Prediche*, his most famous work is the *Tragedy*, translated by Bishop Ponet, 1549. See *Dialogue of Polygamy*, 1657.

1548. *Sermons of the ryght famous ad excellent clerke Master Bernardine Ochine, etc.*

A. Scoloker: Ippeswich. 1548. 8vo. Black letter. Without pagination. *British Museum*.

Dedicated to Edward Seymour, Duke of Somerset, by "Rychard Argentyne," the translator.

This is another translation from the popular *Prediche* of Bernardino Ochino; they are controversial tracts, rather than sermons, and were written to explain and vindicate his change of religion. The collection contains sermons 1 to 6 of the later edition, entitled *Certayne Sermons*, etc. [1550?], translated in part by Lady Bacon.

1549. *A tragoedie or Dialoge of the unjste usurped Primacie of the Bishop of Rome, and of all the just abolishyng of the same, made by Master Barnardine Ochine, an Italian, and translated out of Latine into Englishe by Master John Ponet Doctor of Diuinitie, never before printed in any language. Anno Do. 1549.*

Imprynted for Gualter Lynne: London. 1549. 4to. Black letter. Library of Edward VI. Royal Library. *British Museum*, (2 copies).

Dedicated to King Edward VI., by Bernardinus Ochinus Senensis.

The parties that doe speake in thys dialoge are these—

- i. Lucifer and Beelzebub.
- ii. Boniface the third, & Doctour Sapience secretary to the Emperour.
- iii. The people of Rome. The Church of Rome.
- iiii. The Pope, and men's iudgement and the people of Rome.
- v. Thomas Massuccius the master of the horse. Lepidus the pope's chamberlain.
- vi. Lucifer and Beelzebub.
- vii. Christ and Michael and Gabriell archangels.
- viii. King Henry viii. and Papiste, and Thomas Archbishop of Canterbury.
- ix. King Edward vi. and the Counsell.

"This remarkable performance, originally written in Latin, is extant only in the translation of Bishop Ponet, a splendid specimen of nervous English. The conception is highly dramatic; the form is that of a series of dialogues. Lucifer, enraged at the spread of Christ's kingdom, convokes the fiends in council, and resolves to set up the pope as Antichrist. The state, represented by the emperor Phocas, is persuaded to connive at the pope's assumption of spiritual authority; the other churches are intimidated into acquiescence; Lucifer's projects seem fully accomplished, when Heaven raises up Henry VIII. and his son for their overthrow. The conception bears a remarkable resemblance to that of *Paradise Lost*; and it is nearly certain that Milton, whose sympathies with the Italian Reformation were so strong, must have been acquainted with it."

Richard Garnett.

John Ponet, or Poynt, 1514(?)–1556, was not only a great preacher, but a man of learning, knowing mathematics, astronomy, German and Italian, besides being a good classical scholar and theologian. The *Tragedy*, translated from Ochino's manuscript, brought him to the notice of the Pro-

tector Somerset, who is mentioned in the dedication, and Ponet was made successively Bishop of Rochester and of Winchester. He was somewhat unscrupulous, and is thought to have voiced the opinion given by himself, Cranmer, and Ridley, when consulted about the Princess Mary's hearing mass, 'that to give license to sin was sin; nevertheless, they thought the king might suffer or wink at it for a time.' (Strype, *Memorials*, II, 1, 451.)

Upon the accession of Queen Mary, Bishop Ponet was deprived, and Stephen Gardiner reinstated in the bishoprick of Winchester. Stow asserts, and Froude after him (*History of England*, Vol. VI, Chap. 31), that Ponet was out in Sir Thomas Wyatt's rebellion, in 1554. Eventually he found his way to Peter Martyr, at Strasburg, where he seems to have lived comfortably enough. "What is exile," he wrote to Bullinger at Zurich, "a thing painful only in imagination, provided you have wherewith to subsist."

At his death, in 1556, his library came into the possession of Sir Anthony Cooke.

[1550(?)] *A discourse or traictise of Peter Martyr Vermill a Florentine . . . wherein he openly declared his . . . iudgemente concernynge the Sacrament of the Lordes supper, etc.* [Translated from the Latin by Nicholas Udall.]

London: R. Stoughton. [Under Vermigli the *British Museum Catalogue* gives the date [1550?], but under Udall [1558?].] 4to. Black letter.

Pietro Martire Vermigli, 1500-1562, was of a noble Florentine family. He entered the order of Augustine friars, and soon became distinguished for his learning and piety. Having turned Protestant, he was invited to England in 1547 by Archbishop Cranmer and the Duke of Somerset to assist in the English reformation. Cranmer made him a professor at Oxford, and one of three commissioners charged with drawing up a new code of ecclesiastical laws to take the place of the Canon Law of the Catholic church.

When Queen Mary came to the throne, Peter Martyr asked leave to return to the continent, and it is one of the generous acts of Gardiner, Bishop of Winchester, that he supplied the Italian the means to get back to Strasburg. Here he resumed his post as professor of theology, subsequently removing to Zurich to teach the same subject.

Peter Martyr wrote commentaries on some of the principal books of the Old and the New Testament, and several treatises on dogmatic theology, and at one time ranked next to Calvin as a Protestant writer. He was more learned than Calvin, of moderate counsels, and wished to unite the various sects broken off from the Catholic Church, for which he always retained an affection. He was married twice.

[1550(?)] *Certayne Sermons of the ryghte famous and excoelente clerk Master B. Ochine, . . . now . . . an exyle in thys lyfe for the faithful testimony of Jesus Christe. Faythfully translated into Englyshe.*

J. Day: London. [1550?.] 8vo. Black letter. *British Museum.*

This is another collection of sermons translated from Ochino's *Prediche*; the first six, by Richard Argentine, had already appeared in *Sermons of the ryght famous ad excellent clerke Master Bernardine Ochine*, 1548. The last fourteen sermons were translated by Ann Cooke, second daughter of Sir Anthony Cooke, afterwards second wife to Sir Nicholas Bacon and mother of Sir Francis Bacon. Sir Anthony Cooke, tutor to King Edward VI., had five daughters who all made brilliant marriages. Mildred, the eldest, was the second wife of William Cecil, Lord Burghley, and of the three younger daughters, Katherine became the wife of Sir Henry Killegrew, Elizabeth, the wife (1) of Sir Thomas Hoby, and (2) of John, Lord Russell, son of Francis, second Earl of Bedford, and Margaret married Sir Ralph Rowlett.

Ann Cooke was one of the learned women of her time, and is said to have been able to read Latin, Greek, Italian

and French, "as her native tongue." She was a fervent Protestant, inclined to Puritanism, and translated Ochino's *Prediche* before her marriage to Sir Nicholas Bacon. Her most interesting work is a translation from the Latin of Bishop Jewel's *Apologia Ecclesiae Anglicanae*, 1562, entitled *Apologie, or answer in defence of the Church of England*, 1562 and 1564. Both editions appeared without the author's name, but the second one contains a prefatory address to Lady Bacon as the translator, by Archbishop Parker. It seems that she had submitted the ms. to him, accompanied by a letter written in Greek. He returned it printed, "knowing that he had hereby done for the best, and in the point used a reasonable policy; that is, to prevent such excuses as her modesty would have made in stay of publishing it."

The translation is referred to in *A Declaration of the True Causes of the great Troubles, presupposed to be intended against the realme of England*, 1592, p. 12.

"The apologie of this Church was written in Latin, & translated into English by A. [nn] B. [acon] with the comendation of M. [ildred] C. [ecil], which twaine were sisters, & wives unto Cecill and Bacon, and gave their assistance and helping hands in the plot and fortification of this newe erected synagog." Queen Elizabeth thought so highly of the *Apologie* that she ordered a copy of it to be chained in every parish church in England. (G. P. Fisher, *History of the Christian Church*, p. 374.)

Theodore de Bèze, who knew of Lady Bacon's learning and piety from her son Anthony, dedicated his *Meditations* to her.

Many of Lady Bacon's letters to her sons Anthony and Francis are extant, and some of them have been printed in Spedding's *An Account of the Life and Times of Francis Bacon*. They are thickly interspersed with quotations from Greek and Latin writers, but the English is vigorous, and the picture of family relations presented is highly interesting. The mother never relinquished her authority over her sons, even as grown men, and one of them Lord Chancellor of

England. She took the liveliest interest in their affairs, and reproved them sharply, if they neglected to make known to her what they were doing. The young men were both dutiful sons, and the second clause of Sir Francis Bacon's will reads,—“For my burial, I desire it may be in St. Michael's church, near St. Alban's—there my mother was buried.”

[1550?] *Fourtene Sermons, concerning the Predestinacion and Eleccion of God: very expediente to the settinge forth of hys Glorie among his Creatures. Translated out of Italian [of Bernardino Ochino] into oure natyve Tounge by A. C. [Ann Cooke.]*

London, by John Day and W. Seres. [1550 ?.] Sm. 8vo. Black letter. Edited by G. B. *British Museum.*

Dedicated by A. C. to her mother, the Lady F.

These *Fourtene Sermons* are numbers 12 to 25 of the collection, entitled *Certayne Sermons*, [1550 ?].

1550. *The Alcaron of the Barefote Friers, that is to say, an heape or nombre of the blasphemous and trifling doctrines of the wounded Idole Saint Frances [Francis [Bernardoni], of Assisi, Saint,] taken out of the booke of his rules, called in latin Liber Conformitatum [by Bartholomaeus Albizzi]; the selections made by E. Alberus].*

R. G. [rafton], excudebat, [London,] 1550. 8vo. B. L. *British Museum*, (2 copies). Also, London, 1603. 8vo. *British Museum.*

This work seems to have been translated from the French; a French original in the *British Museum* is of later date.

L'Alcoran des Cordeliers, tant en Latin qu'en François; c'est à dire, Recueil des plus notables bourdes & blasphemés . . . de ceux qui ont osé comparer Sainct François à Jesus Christ: tiré [by Erasmus Alberus] du grand livre des Conformitez, iadis composé par frere Barthelemi de Pise. . . . [Translated by Conrad Badius]. Parti en deux livres. Nouvellement y a esté adioustee la figure d'un arbre cōtenat par branches la conference

de S. François à Jesus Christ. *Le tout de nouveau reveu & corrigé. Lat. and Fr. 2 pts.*

G. de Lainerie. Genève. 1578. 12mo. British Museum.
Also, Amsterdam. 1734. 12mo. *British Museum.*

At the time of the Reformation Erasmus Alberus wrote a refutation of the *Alcoran*, with a preface by Luther. It is entitled, *Der Barfüßer Münche Eulenspiegel und Alcoran. 1542. [2nd edition.]* A Latin paraphrase of this, is *Alcoranus Franciscanorum; id est, Blasphemiarum et nugarum Lerna, de stigmatizzato Idolo, quod Franciscum vocant, ex Libro Conformitatum [of Bartholomaeus Albizzi, of Pisa]. Translated and abridged from the Eulenspiegel und Alcoran of E. Alberus. With the prefaces of M. Luther and E. Alberus.]*

Daventraie. 1651. 12mo. British Museum.

The *Liber Conformitatum Sancti Francisci cum Christo* was presented by the author, Bartolommeo Albizzi da Pisa, to the chapter of his order assembled at Assisi, in 1399, and the brothers were so pleased with it that they gave him the habit worn by St. Francis. The first printed edition appeared at Venice, folio, without date, and is one of the rarest incunabula. The editions of 1480 and 1484 have the title,

Li fioretti di San Francisco assimilati alla vita ed alla passione di Nostro Signore.

1550. *An epistle unto the right honorable and christian Prince, the Duke of Somerset written unto him in Latin, anone after hys deliverance out of trouble . . . translated into Englyshe by T. [homas] Norton.*

Imprynted . . . for Gualter Lynne: Londō. 1550. 8vo. Black letter. *British Museum.*

The epistle was written by Peter Martyr to Edward Seymour, Duke of Somerset, upon his release from the Tower, in 1550. Thomas Norton was only eighteen years old when he published the translation, which is the more interesting from the fact that the original letter is not extant. Norton was at the time amanuensis to the Duke of Somerset and undertook the translation at his desire.

The rest of Norton's literary work is curiously divided between legal papers, controversial Puritan tracts, twenty-eight metrical Psalms which he contributed to *The whole Booke of Psalmes collected into English metre by T. Sternhold, J. Hopkins, and others, etc.*, 1561, and the first three acts of *Gorboduc*, 1565, the earliest English tragedy. He was a Calvinistic barrister, and married (1) Margery, third daughter of Archbishop Cranmer, and (2) Alice Cranmer, his first wife's cousin. In 1571 he was made the first Remembrancer of the City of London, and as such was elected to a seat in the third Parliament of Elizabeth.

1550. *A notable and marveilous epistle of the famous Doo-tour Mathewe Gribalde, professor of law in the universitie of Padua; cōcerning the terrible iudgement of God, upon hym that for feare of men denieth Christ, and the knowne veritie: with a Preface of Doctor Caluine. Translated out of Latin intoo English by E. A.*

Worcester. [Printed by John Osmen.] 1550. [1570 (?) in the *British Museum Catalogue*.] 8vo.

The work was republished at London, by Henry Denham, for William Norton, without date:—"Now newly imprinted, with a godly and wholesome preservative against desperation, at all tymes necessarie for the soule: chiefly to be used when the deuill dooeth assaulte us moste fiercely, and death approacheth nighest."

The original is a Latin epistle by Matteo Gribaldi, called *Mopha*, entitled,—

Francisci Spierae, qui quod susceptam semel Evangelicæ veritatis professionem abnegasset damnassetque, in horrendam incidit desperationem historia, a quatuor summis viris, [C. S. Curio, M. Gribaldus, Henricus [Scrimzeor] Scotus, and S. Gelous,] summa fide conscripta: cum præfationibus Caelii S. C. et J. Calvinii & P. Vergerii Apologia . . . accessit quoque M. Borrhæi, de usu quem Spieræ tum exemplum tum doctrina afferat iudicium.

[Geneva? 1550?] 8vo. *British Museum*.

The translator was Edward Aglionby, recorder of Warwick, as appears from an acrostic contained in "An Epigram of the terrible example of one Francis Spera an Italian, of whom this book is compiled." The translation has been attributed to Edmund Allen, who died bishop-elect of Rochester, in 1559.

Francesco Spiera, or Spera, a juris-consult of Padua, became a Protestant, and subsequently retracted that faith publicly before the Holy Office at Venice. Returning to Padua, he died shortly afterwards in despair. His story seems to have made a profound impression on the Protestant world of the time, and for long after. It is the subject of an Elizabethan comedy, called *The Conflict of Conscience*, 1581, by Nathaniel Woodes, a minister of Norwich; "in *The Conflict of Conscience*," says John Churton Collins, "the struggle between the old faith and the new is depicted with an energy which is almost tragic in its intensity."

Stationers' Register B, for June 15, 1587, records, *A ballad of master Ffrauncis an Italian a Doctor of Lawe who denied the lord Jesus.*

I find also,

A Relation of the Fearefull Estate of Francis Spira, in the yeare 1548. [By N. B., i. e., Nathaniel Bacon.]

Printed by I. L. for P. Stephens, and C. Meredith, London, 1638. 12mo. *British Museum.* Also, 1640. 12mo. *British Museum.* 1665.

The first edition of the *Relation* came out anonymously, and it was not until the edition of 1665 that Nathaniel Bacon's name appeared on the title-page, when he is said to have 'compiled' the book. A Welsh translation was issued in 1820, and an edition of 1845, is styled, "*An Everlasting Proof of the Falsehood of Popery.*" The *British Museum* contains also duodecimo editions of the *Relation*, dated 1678, 1681, 1683, 1688, 1784, and 1815, in all eleven editions.

A French tragedy on the theme, by J. D. C. G., is entitled, *François Spera, ou le Désespoir.*

1564. *Most fruitfull & learned Comentararies of Peter Martin Vermil [upon the Book of Judges] with a very profitable tract of the matter and places, etc. [With the text.]*

J. Day, London, 1564. Folio. B. L. *British Museum*.

Dedicated by the printer, John Daye, to the "Earle of Leicester."

A translation of *In librum Judicum . . . P. M. Vermilii . . . commentarii, etc.*

[Zurich. 1561. Folio.] 1571. Folio. *British Museum*.

Dedicated to Sir Anthony Cooke, father of Lady Bacon.

Peter Martyr lectured on the Book of Judges, and the ethics of Aristotle, at Strasburg, before a kind of college of the English exiles of Mary's reign, who gathered around him there. They were Edmund Grindal, afterwards Archbishop of Canterbury, John Jewel, afterwards Bishop of Salisbury and author of the *Apologia Ecclesiae Anglicanae*, Alexander Nowell, afterwards Dean of St. Paul's, John Ponet, the deprived Bishop of Winchester, Sir John Cheke, Sir Anthony Cooke, Sir Thomas Wroth, and others.

[1566.] *Pasquine in a Traunoe. A Christian and learned Dialogue (contayning wonderfull and most strange newes out of Heaven, Purgatorie, and Hell) Wherein besydes Christes truth playnely set forth, ye shall also finde a numbre of pleasaunt hystories, discovering all the crafty conueyaunces of Antechrist. Wherunto are added certayne Questions then put forth by Pasquine, to haue bene disputed in the Councell of Trent. Turned but lately out of Italian into this tongue, by W. P. [histon?] Seene [and] allowed according to the order appointed in the Queenes Maiesties Iniunctions. Luke 19. Verily I tell you, that if these should holde their peace, the stones would cry.*

Imprinted at London by Wylliam Seres dwelling at the Weast ende of Paules at the signe of the Hedgehogge. [1566.] [1550? B. M.] 4to. Black letter. *Huth. British Museum*, (2 copies.) Also, no date, W. Seres, and 1584, 4to., Thomas Este.

This is a translation of *Pasquillus Ecstaticus, und cum aliis etiam aliquot sanctis pariter & lepidis Dialogis, quibus prae-cipua religionis nostrae Capita elegantissime Explicantur.*

[*Sine loco aut anno.*] Small 8vo.

This book was written by Caelius Secundus Curio, and was printed at Basle about 1550. It contains an account of Curio's escape from prison in Turin, where he was confined because of his Evangelical opinions.

1568. *Most learned and fruitfull Commentaries of D. P. Martir Vermilius . . . upon the Epistle of S. Paul to the Romanes; wherein are . . . entreated all . . . chiefe common places of religion touched in the same Epistle. With a table of all the common places, and expositions upon divers places of the scriptures, and . . . an Index . . . Trāslated out of Latine into Englishe by H. B. [Heinrich Bullinger.] [With the text.]*

J. Daye, London, 1568. Folio. Black letter. *British Museum*, (2 copies.)

A translation of *In epistolam S. Pauli Apostoli ad Romanos P. M. Vermilii . . . commentarii*, etc.

[Basle. 1558. Folio.] 1570. Folio. *British Museum*.

1569. *Most Godly Prayers compiled out of David's Psalmes by D. Peter Martyr. [Edited by J. Simler, and] translated out of Latin . . . by Charles Glemhan.*

W. Seres, London, 1569. 8vo. Black letter. *British Museum*.

A translation of *Preces sacrae ex Psalmis Davidis desumptae per D. P. M. V.*, etc.

Lyon. 1564. 16mo. *British Museum*.

1568. *The Fearfull Fancies of the Florentine Couper: Written in Toscano, by John Baptista Gelli, one of the free Studie of Florence, and for recreation translated into English by W. Barker. Pensoso d'altrui. Sene & allowed according to the order appointed.*

Imprinted at London by Henry Bynneman. Anno 1568. 12mo. 138 leaves. *British Museum*. Also, 1599. 12mo. *British Museum*. 1702. 8vo.

In an address to the reader, the translator says, "the talke that olde Iust the Couper hadde with himself, when he coulede not slepe did minister matter to the maker of this presente boke, who by other occasion hath made diuers other to his cōmendatiō in the Toscane tong. . . . John Baptista Gellie, for so is the tailer called, and for his wisdom chief of the vulgar uniuersitie of Florence, when I was ther, did publish these communications of Iust the Couper and his Soule, gathered by one Sir Byndo his nephew and a notarie."

The work is divided into ten dialogues or "Reasonings."—*British Bibliographer*, Vol. II, p. 207.

Giambattista Gelli was the author of the *Dialogue of Circe*, translated into English, in 1557, by Henry Iden. See I. *Romances in Prose*.

1576. *The Droomme of Doomes Day. Wherein the frailties and miseries of mans lyfe, are lyuely portrayed, and learnedly set forth. Divided as appeareth in the Page next following. Translated and collected by George Gascoigne, Esquyer. Tam Marti, quam Mercurio.*

Imprinted at London for Gabriell Cawood: dwelling in Paules Churchyard, at the Signe of the holy Ghost. 1576. 4to. Black letter. Pp. 276. *Huth. British Museum* (2 copies); 1586. 4to. Black letter. *Huth. British Museum*. Herbert mentions a third edition, without date.

Dedicated to Francis, second Earl of Bedford, to whom Gascoigne gives the following account of the book,—

"And thereupon, not many monethes since, tossyng and retossyng in my small lybrarie, amongst some bookes which had not often felte my fyngers endes in xv years before, I chaunced to light upon a small volumne skarce comely covered, and wel worse handled. For, to tell a truth unto your Honor, it was written in an old kynd of caracters, and so torne, as it

neyther had the beginning perspicuous nor the end perfect : so that I cannot certaynly say, who shuld be the Author of the same. But as things of meane shewe outwardely, are not alwayes to bee rejected, even so in thys olde torne paumph-lette I found sundrye thinges, as mee thought, wrytten with suche zeale and affection, and tendyng so dyrectly unto the reformation of maners, that I dyd not onelye myselfe take great pleasure in perticuler reading thereof, but thought them profitable to be published for a generall commoditie : and thereupon, have translated and collected into some order these sundry parcells of the same. The which (as well bicause the Authour is to me unknowen, as also bicause the oryiginal copies had no peculyar tytle, but cheefly bicause they do all tend zealously to an admonicion whereby we may every man walke warely and decently in his vocation) I have thought meete to entyle *The Droomme of Doomes daye*. Thinking my selfe assured, that any souldier which meaneth to march under the flagge of God's favour, may by sounde of this Droomme be awaked, and called to his watch and warde with right sufficient summons."

The Droomme of Doomes Day is divided into three parts, which are thus set forth on the back of the title,—

- I. *The View of worldly Vanities. Exhorting us to contempne all pompes, pleasures, delightes, and vanities of this lyfe.*
- II. *The Shame of Sinne. Displaying and laying open the huge greatnesse and enormities of the same, by sundrye good examples and comparisions.*
- III. *The Needels Eye. Wherein wee are taught the right rules of a true Christian life, and the straight passage unto everlasting felicitie.*

Heereunto is added a private Letter ; the which doth teach remedies against the bitternesse of Death.

Brydges, *Restituta*, Vol. iv, pp. 299–307.

Part I, *The View of Worldly Vanities*, is a translation of *Lotharius de miseria humane conditionis* [1470?], by Lotario Conti, Pope Innocent III. It is curious that there should have been another translation of this same work in the same year. See *The Mirror of Mans lyfe*. . . . *Englised by Henry Kerton*, 1576, from the same treatise, *De contemptu mundi sive de miseria humane conditionis*.

1576. *The Mirror of Mans lyfe: Plainely describing, what weake moulds we are made of: what miseries we are subject unto: howe uncertaine this life is: and what shal be oure end. Englised by H. [enry] K. [erton]*.

London. H. Bynneman. 1576. 8vo. Black letter. *British Museum*. 1580, 1586. 8vo. (Allibone.) With *The Speculum Humanum*, a short poem in stanzas of eleven lines, by Stephen Gosson, at the end.

Dedicated to Anne, Countess of Pembroke.

The original of this translation is a very popular mediaeval work on the contempt of the world written by that ambitious prelate, Lotario Conti, Pope Innocent III. It is entitled, in the earliest edition I have met with, *Liber de miseria humane conditionis. Lotarii dyaconi anno dñi. MCCCCXLVIII. Et hñ tres ptes.* Gothic letter. Few MS. Notes. [1470?.] Folio. *British Museum*.

See George Gascoigne's *The Droomme of Doomes Day*, 1576.

1576. *An Epistle for the godly and christian Bringing up of Christian Mennes Children, or Youth, englised by W. L. P. of Saint Swithens*, by London Stone, 28 June, 1576. 16mo. (Lowndes.)

This is a translation from Caelius Secundus Curio, which I find catalogued in the *British Museum*, as follows:—

C. S. Curionis Christianae Religionis institutio Accessit epistola de pueris sancte christianeque educandis.

[Basle.] 1549. 8vo. MS. Notes. Partially mutilated.

1576. *A briefe and most excellent Exposition of the XII. Articles of our Fayth, translated by T. P.*

London. 1576. 16mo.: n. d. 16mo. (Lowndes.)

A translation of Peter Martyr's *Una semplice dichiarazione sopra gli XII Articoli della Feda Christiana.*

Basilea. 1544. 4to. *British Museum.*

[1580?] *A briefe Treatise, Concerning the use and abuse of Dauncing. Collected oute of the learned workes of . . . Peter Martyr, by Maister Rob[ert] Massonius; and translated by I. K. [or T. K., according to the dedicatory epistle.]*

London, by John Jugge. [1580?]. 8vo. Black letter. *British Museum.*

1580. *Certaine Godly and very profitable Sermons of Faithe Hope and Charitie; first set foorth by Master Bernardine Occhine . . . and now lately collected and translated out of the Italian tongue into the English by William Phiston of London, student.*

London. Tho. East. 1580. 4to. Black letter. 100 leaves.

Dedicated to the Archbishop of Canterbury. A collection of thirty-eight sermons, or rather sections, nineteen on Faith, eight on Hope, and eleven on Charity.

1583. *The Common Places of . . . Doctor Peter Martyr, divided into foure principall parts: with a large addition of manie theologicall and necessarie discourses, some never extant before. Translated and partly gathered by A. [nthony] Marten, etc. (An oration wherein is set foorth the life and death of . . . P. Martyr Vermillius . . . by J. Simlerus.)*

London. 1583. Folio. 6 pts. Black letter. *British Museum*, (3 copies.)

A translation of Peter Martyr's *Loci communes D. P. Martyris Vermilii ex variis ipsius authoris scriptis in unum librum collecti & in quatuor Classes distributi, etc.* [Edited by R. Massonius, with the preface of R. Walther, and an oration upon the life of the author by Josias Simler.]

[1576. Folio, (Lowndes.)] London. T. Vantrollerius, Londini. 1583. Folio. *British Museum*. Amsterdam and Frankfort. 1656. Folio. *British Museum*.

1584. *The contempte of the world and the vanitie thereof, written by the Reverend F. D. de Stella. . . . And of late translated out of Italian into Englishe [by G. C.] etc.*

[Douay?] 1584. 12mo. *British Museum*. Also, S. Omers. 1622. 8vo. *British Museum*.

The original of this is a Spanish work by Diego de Estella, entitled,—

Primera (-tercera) parte del libro de la vanidad del mundo. Salamanca. 1576. 8vo. *British Museum*.

The first edition appeared in Salamanca, in 1574. 8vo. I have not met with the Italian translation.

[1600?] *Instructions and Advertisements, how to meditate the Misteries of the Rosarie of the most Holy Virgin Mary. Written in Italian [from the Latin of Gaspare Loarte] . . . and newly translated into English. (Litaniae Deiparae Virginis . . . quae in alma domo Lauretana . . . decantari solent.)*

[Rouen? 1600?] 8vo. *British Museum*.

[Another edition.] *Whereunto is annexed brief Meditations for the seven Evenings and Mornings of the Weeke.*

Cardin Hamillon, Rouen. 1613. 12mo. *British Museum*.

The original work, by the Spanish theologian, Gaspare Loarte, is *Meditationes de Rosario B. Virginis*. Venice, 1573.

1606. *A full and satisfactorie answer to the late unadvised Bull, thundered by Pope Paul the Fift, against the renowned State of Venice: being modestly entitled by the learned author, Considerations upon the censure of Pope Paul the Fift [against the Republic of Venice]. . . . Translated out of Italian [of Pietro Sarpi, Fra Paolo Servita].*

Printed for J. Bill. London. 1606. 4to. *British Museum*.

I take this to be a translation of Father Paul's *Trattato dell' Interdetto*. Venice. 1606. 4to.

On April 17, 1606, Pope Paul V. pronounced sentence of excommunication against the doge, senate and government of Venice. The Venetian clergy were enjoined to publish the letter of interdict before their assembled congregations, and to fix it on the church doors. The government of Venice took the ground that the pope's bull was in itself null and void, and on May 6, 1606, the doge, Leonardo Donato, issued two short proclamations, making known to the citizens and clergy the resolution of the republic to maintain the sovereign authority, "which acknowledges no other superior in worldly things save God alone." The clergy did not hesitate; they obeyed the republic and not a copy of the brief was posted. (Ranke, *History of the Popes*, Bk. VI., pp. 122-3, of E. Foster's translation. Bohn. 1856.)

For an account of the dispute, see *The History of the Quarrels of Pope Paul V. with the State of Venice*. 1626.

1606. *A Declaration of the Variance betweene the Pope, and the Segniory of Venice, with the proceedings and present state thereof. Whereunto is annexed a Defence of the Venetians, written by an Italian doctor of Divinitie [i. e. Fulgenzio Manfredi?] against the Censure of Paulus Quintus, [of 17 April, 1606] prooving the nullitie thereof by Holy Scriptures, etc.*

1606. 4to. *British Museum*, (2 copies). See *The History of the Quarrels of Pope Paul V. with the State of Venice*. 1626.

Fulgenzio Manfredi was a Franciscan who, during the interdict, preached against the Pope and the Jesuits. After the Venetians had made peace with Rome, he was pensioned by the State, and received for his own Order of St. Francis a grant of the House of the expelled Jesuits. But, says Bedell, "it was sodenly noised y^t he was departed" (to Rome). Sir Henry Wotton writes, April 23, 1610, that he was drawn "from hence long since under safe conduct." In Rome, Fra Fulgenzio was accused of correspondence with King James I.,

through the English ambassador, and was burnt at the stake in the Field of Flora. Sir Henry Wotton, under date October 29, 1610, strenuously denies any dealings with the friar, and speaks of his execution as recent.

1606. *Meditations upon the Passion of our Lord Jesus Christ*. . . . Newlie translated out of Italian [of Fulvio Androzzi] into English.

[Douay?] 1606. 12mo. *British Museum*.

1608. *A true copie of the Sentence of the high Councell of tenne Judges [Consiglio de' Dieci] in the State of Venice, against R. [odolfo] Poma, M. Viti, A. [lessandro] Parrasio, John of Florence [Giovanni da Firenze] and Pasquall of Bitonto; who attempted a murder upon the person of Paolo Servite. . . . Translated out of Italian. (A Proclamation made for the assecuration of the person of Paolo Servite, in execution of a Decree accorded, in the Councell of the Pregadie upon the 27. of Oct. 1607.—A Decree made in the Councell of Tenne, 1607, the 9. of Januarie, etc. [With two Latin Poems, "In Innocentiam," by O. Mavinus, and "In Meretricem dolosam."])*

H. Lownes, for S. Macham, London, 1608. 4to. *British Museum*.

On the 5th of October, 1607, at five in the afternoon, Fra Paolo was returning from the Ducal Palace, accompanied by Fra Marino, his servant, and Alexander Malipiero, an old patrician. The party had reached the Ponte della Fondamenta, near the Servite Convent, when a band of bravoes rushed upon them. One seized Fra Marino, another Malipiero, while a group occupied the bridge, keeping it against all comers. The assassin who had singled out Fra Paolo rained upon him fifteen or twenty blows of his poniard, aiming at his head. His cap and the collar of his dress were pierced through and through, but only three of the stabs took effect, two in the neck and the last, through the right ear out

through the right cheek bone. Fra Paolo fell as if dead, with the weapon sticking in the wound.

The assassins were Rodolfo Poma, a Venetian; Alessandro Parrasio, of Ancona; Michael Viti, a priest of Bergamo; Pasquale, of Bitonto; John, of Florence; Hector, of Ancona, and others unknown, all, except perhaps Viti, common and hired bravoës. After the attempted assassination, Poma and his confederates fled into the Papal States. At Ancona he received from Franceschi, a Venetian priest, a letter of credit for one thousand ducats, payable by Scalamonte, the Pope's agent.

In Rome the bravoës found an asylum for more than a year in the palace of Cardinal Colonna, although the Cardinal Inquisitor was all the while assuring the Venetian Legation that some one of them would surely be apprehended. When public clamor became too pronounced, Pope Paul V. ordered his Nuncio at Naples to provide for the assassins, at the same time begging the intercession of Henry IV., of France, to induce the Venetians to suspend the inquiry. This the Venetians had no intention of doing, and it was a large body of assassins plotting with a still larger body of enemies of Fra Paolo. Finally, towards the end of the year 1608, the serious indiscretions of these people, induced the Roman Curia to change its policy. Poma, Parrasio, and Viti were thrown into the dungeons of Civita Vecchia, where they perished, and Franceschi disappeared.

While Fra Paolo lay at death's door, the Council of Ten, the Senate, and the people vied with one another in testifying to their respect and admiration for him. The people surrounded the convent, broke out into imprecations against Rome, and attempted to burn the palace of the Bishop of Rimini. The republic called in the best surgeons at its own expense, and after Fra Paolo's recovery, created Fabrizio d'Acquapendente, his chief physician, a *Cavaliere di San Marco*, presenting him with a rich gold chain and a silver cup of forty ducats' weight; an additional pension was offered to Fra Paolo, who refused it.

The poniard with which the wound was inflicted was affixed to a crucifix in the church of the Servites, with the inscription *Deo Filio Liberatori*.

1608. *Newes from Italy, of a second Moses, or the life of Galeacius Caracciolus the noble Marquesse of Vico. Containing the story of his admirable conuersion from popery, and his forsaking of a rich Marquessedome for the Gospels sake. Written first in Italian, [by Niccolò Balbanì] thence translated into latin by Reuerend Beza, and for the benefit of our people put into English: and now published by W. Crashaw Batcheler in Diuinitie, and Preacher at the Temple. In memoria sempiterna erit Iustus. Psalme 112. The iust shall be had in euerlasting remembrance.*

Printed by H. B. for Richard Moore, and are to be sold at his shop in Saint Dunstons Churchyard in Fleete streete. 1608. 4to. Pp. 82. *British Museum*. Also, 1612. 4to. *Brit. Mus.* 1635. 4to. *Brit. Mus.* 1655. 8vo. 1662. 8vo. The last three editions are called *The Italian Convert*.

Dedicated to Edmund Lord Sheffield, the Lady Dowglasse his mother, and Lady Ursula his wife;—

“Give me leaue (right honourable), to put you all in one Epistle, whom God and nature haue linked so well to-gether: Nature in the neerest bond, and God in the holiest religion. For a simple new-yeares gift, I present you with as strange a story, as (out of holy stories) was euer heard. Will your Honoures haue the whole in briefe afore it be laid downe at large? Thus it is.

“Galeacius Caracciolus, sonne and heire apparent to Calantonius, Marquesse of Vicum in Naples, bred, borne [Jan. 1517] and brought up in Popery, a Courtier to the Emperour Charles the fift, nephew to the Pope Paul the fourth, being married to the Duke of Nucernes daughter, and hauing by her six goodly children; at a sermon of Peter Martyrs was first touched, after by reading Scripture and other good meanes, was fully conuerted; laboured with his Lady, but

could not perswade her. Therefore that he might enioy Christ, and serue him with a quiet conscience, he left the lands, liuings, and honoures of a Marquesdom, the comforts of his Lady and children, the pleasures of Italy, his credit with the Emperour, his kinred with the Pope, and forsaking all for the loue of Jesus Christ, came to Geneua, and there liued a poore and meane, but yet an honourable and holy life for fortie yeares. And though his father, his Lady, his kinseman; yea, the Emperour and the Pope did all they could to reclaime him, yet continued he constant to the end, and liued and died the blessed seruant of God, about fiftene yeares agoe, leauing behind him a rare example to all ages."

The work is divided into thirty chapters, and the incidents of the life of the Marquis of Vico are principally those which connect him with Peter Martyr and Calvin. See *Censura Literaria*, Vol. x, pp. 105-7.

William Crashaw was the father of Richard Crashaw, the poet.

1608. *This History of our B. Lady of Loreto. Trāslated out of Latyn, [by T. P. i. e. Thomas Price, from Orazio Torsellino], etc.*

[Saint Omer.] 1608. 12mo. *British Museum*.

I take this to be a translation from Torsellino's *Lauretanæ historiae lib. V*. Rome. 1597. 4to.

Loreto, or Loretto, is a small town in the Marches of Ancona, which contains the celebrated shrine, the *Santa Casa*, reputed to be the veritable house of the Virgin, transported by angels from Nazareth, out of the hands of the Saracens, and miraculously set down in Italy, December 10, 1294. Over it Bramante built the *Chiesa della Santa Casa*, a beautiful late-pointed church of 1465, with a Renaissance marble façade. The *Santa Casa* within is a cottage built of brick, forty-four feet long, twenty-nine and a half feet wide, and thirty-six feet high; the interior reveals the rough masonry of the supposed original, but the white marble casing, put on

in columns, niches, and panels, is sculptured over by Sansovino with scenes from the life of the Virgin. Within the rude stone cottage there is a Madonna and Child, a wonderful black image carved, it is said, by St. Luke from cedar of Lebanon. Church and chapel together form one of the most beautiful productions of Renaissance art. Richard Crashaw was a canon of the Holy House of Loreto for a short time, and was buried in the Lady Chapel there.

[1609.] *Flos Sanctorum. The Lives of the Saints. Written in Spanish by . . . A. [Iñonso de] Villegas. . . . Translated out of Italian into English, and compared with the Spanish. By W. & E. [Edward] K. [Kinsman] B. [rothers]. Tome I. [of three tomes intended.]*

[1609.] 4to. *British Museum.* 1615. 8vo. *British Museum.*

An Appendix of the Saints lately Canonized and Beatified by Paule the fift and Gregorie the Fifteenth. [Lives, translated and abridged by E. K.]

H. Taylor. Doway. 1624. 12mo. *British Museum.*

One of the *Lives* of this Appendix is, *The Life of S. Charles Borromeus, translated into English [by Edward Kinsman, from the Italian of Giovanni Pietro Giussani, (Vita di S. Carlo Borromeo, arcivescovo di Milano. Roma. 1610. 4to. British Museum).*

Another edition.

Lives of the Saints. . . . Whereunto are added the lives of sundry other Saints extracted out of F. Ribadeneira, Suruis, and out of other approved authors. The third edition. (An appendix of the Saints lately canonized, and Beatified, by Paul the fifth, and Gregorie the fifteenth [translated into English by E. Kinsman]). 2 pts.

[J. Heigham. St. Omer.] 1630. 4to. *British Museum.*
Another edition.

With the lives of S. Patrick, S. Brigid, and S. Columba. . . . All newly corrected and adorned with many brasen pictours, etc.

J. Consturier. [Rouen.] 1636. 4to. *British Museum.*

The original of this popular collection of the lives of the saints is,

[*Flos Sanctorum, Historia general de la vida y hechos de Jesu Christo, y de todos los santos de que reza la Iglesia Catolica.* By Alfonso de Villegas.]

[Toledo : 1583 ?] Folio. *British Museum*. Imperfect. The last leaf of another and earlier edition, numbered 464 and dated 1578, is placed at the end, but the text is still incomplete.

The standard Spanish edition of the *Flos Sanctorum* is that of Pedro de Ribadeneira,

Flos sanctorum, o Libro de las vidas de los santos.

Madrid. 1599-1610. 2 vols. Folio.

Ribadeneira's most celebrated life is that of the founder of his order, St. Ignatius Loyola, *Vida de S. Ignacio de Loyola.*

Madrid. 1570. 8vo.

The Italian translation is by Timoteo da Bagno: *Nuova Leggendario della vita, e fatti di N. S. Giesu Christo, e di tutti i Santi delli quali celebra la festa . . . la chiesa catholica . . . insieme con le Vite di molti altri Santi, che non sono nel . . . Breviario . . . Raccolto . . . e dato in luce per avanti in lingua Spagnuola, sotto titolo di Flos Sanctorum per A. di V. et . . . tradotto . . . in lingua Italiana, per T. da Bagno. . . Aggiuntovi in questa editione le vite e fatti d'alcuni Santi e Beati lequali nell' altre si desideravano.* (*Leggendario delle Vita de' Santi detti Estravaganti.*) 2 pts.

Venetia. 1604, 5. 4to. *British Museum*.

[1615 ?] *Certaine devout considerations of frequenting the Blessed Sacrament: . . . With sundrie other preceptes. . . Firste written in Italian . . . and now translated into English* [by J. G.].

[Douay ? 1615 ?] 12mo. *British Museum*.

From the Italian of Fulvio Androzzi.

1616. *A manifestation of the motives, whereupon . . . M. A. de Dominis, Archbishop of Spalatro, Undertooke his depar-*

ture thence. *Englished out of his Latine Copy. (Decretum Sacrae Congregationis . . . Cardinalium . . . ad Iudicem Librorum . . . deputatorum [condemning the work].—The same in English.—A parcell of Observations upon . . . this Decree. A letter . . . to the aforesaid Archbish. by G. Lingelsheim, etc. Lat. and Eng.)*

J. Bill: London. 1616. 4to. *British Museum.*

1617. *A Sermon preached . . . the first Sunday in Advent, Anno. 1617. in the Mercers Chappel in London, to the Italians in that city, . . . upon the 12. verse of the XIII Chapter to the Romanes. . . . Translated into English.*

J. Bill: London. 1617. 4to. *British Museum.*

By Marco Antonio de Dominis.

1618. *The rockes of Christian Shipwracke, discovered by the Holy Church of Christ to her beloved Children, that they may keepe aloofe from them. Written in Italian by . . . M. A. De Dominis and thereout translated into English.*

J. Bill: London. 1618. 4to. *British Museum.*

1619. *The life of the Holy . . . Mother Suor Maria Maddalena de Patsi . . . written in Italian by . . . V. [incoenzo] P. [uccini] and now translated into English [by G. B.].*

[Cologne?] 1619. 8vo. *British Museum.*

The title of a later and different translation reads,—*The Life of St. Mary Magdalene of Pazzi, a Carmelite Nunn. Newly translated [and abridged] out of the Italian by the Reverend Father Lezin de Sainte Scholastique. . . . And now done out of French: with a preface concerning the nature, causes, concomitance, and consequences of ecstasy and rapture, and a brief discourse added about discerning and trying the Spirits, whether they be of God [by T. Smith].*

R. Taylor: London. 1687. 4to. Pp. 134. *British Museum,* (6 copies).

The Italian original is,—

Vita della veneranda Madre Suor Maria Maddalena de' Pazzi, etc.

Firenze. 1611. 4to. *British Museum*. Imperfect, containing pp. 546 only.

Cattarina de Geri de' Pazzi, 1566–1607, was of a noble Florentine family and daughter of a governor of Cortona. She entered the order of Carmelites of Santa Maria degli Angeli, May 27, 1584, taking the name in religion of Suora Maria Maddalena. Her life was also written by Father Virgilio Cepari, author of the *Life of St. Louis di Gonzaga*.

1620. *The Historie of the Councel of Trent Containing eight Bookes. In which (besides the ordinarie Actes of the Councell) are declared many notable occurrences, which happened in Christendome during the space of fourtie yeares and more. And particularly, the practices of the Court of Rome, to hinder the Reformation of their errors, and to maintaine their greatnessse. Written in Italian by Pietro Soave Polano and faithfully translated into English by Nathanael Brent [Sir Nathaniel Brent]*.

R. Barker and J. Bill: London. 1620. Folio. Pp. 825. *British Museum*. Also, London, 1629. Folio. *Brit. Mus.* 1640. Folio. *Brit. Mus.* 1676. Folio. (With the *Life of Father Paul*, by Fra Fulgenzio Micanzio, translated by a 'Person of Quality,' and the *History of the Inquisition*, translated by Robert Gentilis). *British Museum*.

Unto this second edition are added divers . . . Passages and Epistles, concerning the trueth of this historie, etc.

B. Norton and J. Bill: London. 1629. Folio.

Dedicated (1620) both to King James I. and to the Archbishop of Canterbury.

This work is a translation of Father Paul's,

Historia del Concilio Tridentino, nella quale si scoprono tutti gl' artifici della Corte di Roma, per impedire che né

la verità di dogmi si palesasse, né la riforma del Papato, & della Chiesa si trattasse. Di Pietro Soave Polano. [Edited by Marco Antonio de Dominis, successively Bishop of Segni and Archbishop of Spalatro.]

Appresso G. Billio, Londra, 1619. Folio. Pp. 806. British Museum, (5 copies).

Marco Antonio de Dominis, a Jesuit and Archbishop of Spalatro, was a friend of Father Paul's. Upon going to England, about 1616, it is said that he took with him the manuscript of the *Historia del Concilio Tridentino*, which Father Paul had lent him.

Izaak Walton, in his *Life of Sir Henry Wotton*, says that Father Paul's 'History' was sent, as fast as it was written, "in several sheets in letters by Sir Henry Wotton, Mr. Bedel, and others, unto King James, and the then Bishop of Canterbury, into England, and there first made public, both in English and the universal language."

Anthony Wood furnishes the information that Sir Nathaniel Brent "travelled into several parts of the learned world, in 1613-14, etc., and underwent dangerous adventures in Italy to procure the *Historie of the Council of Trent*, which he translated into English."

At all events, De Dominis professed Protestantism in England, and was made dean of Windsor by King James I., and it was under royal favor, and without the consent of Father Paul, that the work was brought out in London. (See a letter written by Fra Fulgenzio, secretary to Fra Paolo, November 11, 1609, in A. Bianchi-Giovini's *Biografia di Fra Paolo Sarpi*. Zurich, 1836.)

The author's name as given in the English title, Pietro Soave Polano, is an anagram of Paolo Sarpi Veneto.

A Latin translation of Fra Paolo's *Historia dell' Concilio Tridentino* was made by Adam Newton, dean of Durham, afterwards Sir Adam Newton, and William Bedell, afterwards Bishop of Kilmore, the first six books being translated by Newton, and the last two by Bedell. The title reads :

*Petri Suavis Polani
Historiae Concilii Tridentini
Libri Octo*

Ex Italicis summa fide et accuratione Latini facti

Veniet qui conditam, et seculi sui malignitate compressam Veritatem, dies publicet. Etiam si omnibus tecum viventibus silentium livor indixerit; venient qui sine offensa, sine gratia judicent. Nihil simulatio proficit, paucis imponit leviter extrinsecus inducta facies; veritas in omnem partem sui semper eadem est. Quae decipiunt, nihil habent solidi. Tenuē est mendacium: perlucent, si diligenter inspexeris.

Seneca, in fine Epist. LXXIX.

Augustae Trinobantum. [London.]

M. DC. XX.

I find an interesting reference to the composition of the *Historia del Concilio Tridentino* in that most curious book, the autobiography of William Lilly the astrologer,—

“It happened,” says Lilly, “that after I discerned what astrology was, I went weekly into Little-Britain, and bought many books of astrology, not acquainting Evans therewith. [John Evans was an astrologer from whom Lilly was at the time learning the tricks of the trade.] Mr. A. Beddell, minister of Tottenham-High-Cross, near London, who had been many years chaplain to Sir Henry Wotton, whilst he was ambassador at Venice, and assisted Pietro Soave Polano, in composing and writing the *Council of Trent*, was lately dead; and his library being sold in Little-Britain, I bought amongst them my choicest books of astrology.”

William Lilly's History of his Life and Times, from the year 1602 to 1681. Written by Himself, in the sixty-sixth year of his age, to his worthy friend, Elias Ashmole, Esq. Published from the original MS. London. 1715.

Lilly's autobiography is also to be found in,—*Autobiography. A Collection of the Most Instructive and Amusing Lives ever Published. Written by the Parties themselves. London. 1829–30. Vol. II. (Containing the lives of Hume, Lilly and Voltaire.)*

Lilly is in error as to the owner of the library sold in Little Britain. He bought books that had belonged to William Bedwell (1561 or 2-1632), father of Arabic studies in England. When he says that Bedwell was chaplain to Sir Henry Wotton, he confuses him with William Bedell, 1571-1642, Bishop of Ardagh and Kilmore. Bedell was chaplain to Sir Henry Wotton, and remained in Venice for eight years, acquiring great reputation as a scholar and theologian. He was a close friend of Fra Paolo, and made a Latin version of his *Historia dell' Interdetto* (Venice, 1624, 4to.), entitled *Interdicti Veneti Historia*, etc. (Cambridge, 1626, 4to.) He also translated the book of Common Prayer into Italian.

Fra Paolo's point of view is, that the Council of Trent was a political, and not a religious, congress; it is said that Sir Henry Wotton, sending the Father's portrait to England, wrote under it—*Concilii Tridentini eviscerator*. See the papers added to Burnet's *Life of Bedell*. London. 1692.

1620. *A Relation of the Death of the most illustrious Lord, Sig^r Troilo Sauelli, a baron of Rome, who was there beheaded in the castle of Sant Angelo, on the 18 of Aprill, 1592.*

Anonymous, but ascribed to Sir Tobie Matthew by Henry Peacham in *Truth of our Time*, p. 102.

The penitent Bandito, or the Historie of the Conversion and Death of the most illustrious Lord Signior Troilo Savelli a Baron of Rome. [Translated] by Sir T. M. [atthew] Knight.
1663. 12mo. *British Museum*.

This edition contains the author's [translator's] name in full in Anthony à Wood's handwriting.

1620. *Good Newes to Christendome. Sent to a Venetian in Ligorne, from a Merchant in Alexandria. Discovering a wonderfull and strange Apparition . . . scene . . . over the place, where the supposed Tombe of Mahomet . . . is inclosed. . . . Done out of Italian [of Lodovico Cortano].*

Printed for N. Butter: London. 1620. 4to. *British Museum*, (3 copies).

1621. *The Treasure of vowed Chastity in secular Persons. Also the Widdowes Glasse: abridged out of . . . Fulvius Androtius [Fulvio Androzzi] . . . and others. Translated into English by J. W.*

[Douay?] 1621. 24mo. *British Museum.*

1623. *M. A. de Dominis . . . declares the cause of his Returne, out of England. Translated out of the Latin Copy printed at Rome.*

[Douay?] 1623. 12mo. *British Museum.*

A different English translation of this work appeared in 1827, entitled,—

My motives for renouncing the Protestant Religion.

London. 1827. 8vo. *British Museum.*

1624. *The Psalter of Jesus, containinge very devoute and godlie petitions. Newlie imprinted and amplified with enrichment of figures. (A Mirrour to Confesse well. . . . Abridged out of sundry confessionals, by a certaine devout, and religious man [John Heigham].—Certaine . . . very pious and godly considerations, proper to be exercised, whilst the . . . Sacrifice of the Masse is celebrated By J. Heigham.—Divers Devout considerations for the more worthy receaving of the . . . Sacrament, collected by J. Heigham.—Certaine advertisements teaching men how to lead a Christian life. Written in Rakiā by S. Charles Boromeus.—A briefe and profitable exercise of the seaven principall effusions of the . . . blood of . . . Jesus Christ. . . . Translated into English by J Heigham.) 6 pts.*

Doway, s. Omers. 1624. 12mo. *British Museum.*

This is a revised edition of Richard Whytford's *Psalter*.

1625. *The Free Schoole of Warre, or, a Treatise, whether it be lawfull to beare armes for the service of a Prince that is of a divers religion. [Translated from the Italian by W. B.]*

J. Bill: London. 1625. 4to. *British Museum.*

1626. *The History of the quarrels of Pope Paul V. with the State of Venice, in seven Books. . . . Faithfully translated out of the Italian, [by C. P. i. e. Christopher Potter, provost of Queen's College, Oxford] and compared with the French Copie.*

J. Bill: London. 1626. 4to. Pp. 435.

The 'French Copie' is the *Histoire du Concile de Trente. Traduite de l'Italien de Pierre Soave Polan. Par Jean Diodate [Giovanni Diodati].* Geneva. 1621. Folio.

A Sermon [on John XXI. 17] preached at the consecration of . . . Barnaby Potter . . . Bishop of Carlisle [15 March, 1628]. . . . Hereunto is added an Advertisement touching the History of the Quarrels of Pope Paul 5 with the Venetian; penned in Italian by F. Paul and done into English by the former Author.

J. Clarke: London. 1629. 8vo. Pp. 127. *British Museum.*

A translation of Fra Paolo's,—

Istoria particolare delle cose passate tra'l Sommo Pontifice Paolo V e la Serenissima Repubblica di Venetia gl'i anni M.DCV, M.DCVI, M.DCVII. [Lione [Venice?]] 1624. 4to. *British Museum.*

At the accession of Pope Paul V., Venice offered the single instance in Italy of a national church. The republic collected the tithes and the clergy acknowledged no chief above their own patriarch. But the policy of the papacy, although varying under different popes, was in general one of encroachment on the civil authority, and the opulent state of Venice proved a shining mark. The Venetians objected strenuously to this encroachment, especially in its affect upon the revenues of the republic. The Roman court, claiming superior authority, exempted so many ecclesiastics and ecclesiastical benefices from taxation, that, at a time when it was computed that the property of the Venetian clergy was worth eleven million ducats, the tithes did not actually yield more than twelve thousand ducats. Again, the regulations of the curia had practically ruined the Venetian press; no books could be

published, except such as were approved in Rome, and, in many instances, except such as were printed in Rome.

A growing ill-feeling between the republic and the papacy came to open breach immediately after the election of Pope Paul V. It was caused by the claim of the Venetians to try ecclesiastical culprits before the civil authorities, and by the renewal of two old laws, the one forbidding the alienation of real property in favor of the clergy, the other making the consent of the government necessary to the building of new churches and to the founding of new monastic orders. Paul V. demanded the surrender of two priests, the Abbot of Nervesa and a canon of Vicenza, held for civil crimes, and the repeal of the two laws, and when the Venetians refused to yield, he placed the whole Venetian territory under interdict, April 17, 1606.

Upon this, the Council of Ten, issued two proclamations, May 6; one, addressed to the citizens, set forth the aggressions of the Pope and called upon them for aid in resisting his demands; the other forbade the Venetian clergy to pay any attention to the papal bull, and banished those who disobeyed. A vehement literary controversy arose, conducted for the pope by the famous Jesuit, Cardinal Bellarmino, and for the Venetians by Fra Paolo of the order of the Servites. Paul V. even meditated war on Venice and applied for aid to France and Spain. Both of these states, however, wished to keep the peace, and through the mediation of Cardinal Joyeuse, a compromise was affected. The Venetians made some nominal concessions, whose solemn details read almost like burlesque.

As to the two offending priests, Ranke relates,—“The secretary of the Venetian Senate conducted the prisoners to the palace of the French ambassador, ‘and delivered them into his hands, out of respect,’ he said, ‘for the most Christian king, and with the previous understanding that the right of the republic to judge her own clergy should not thereby be diminished.’ ‘So I receive them,’ replied the ambassador,

and led them before the cardinal, who was walking up and down in a gallery (loggia). 'These are the prisoners,' said he, 'who are to be given up to the pope;' but he did not allude to the reservation. Then the cardinal, without uttering one word, delivered them to the papal commissary, who received them with the sign of the cross."

The French found the demand for the repeal of the two laws harder to deal with. At first, January, 1607, the Senate positively refused to suspend the laws; later, in March, 1607, without any formal or express repeal, a decision was reached that "the republic would conduct itself with its accustomed piety."

Paul V. found it wise to accept these terms, and withdrew his censures. The main result of the quarrel was to demonstrate the weakness of the spiritual weapon upon which the Roman curia had so long relied, and to reveal the disrepute into which papal pretensions had fallen even among Catholic nations. This is strikingly shown by the fate of the Jesuits in the struggle. When the Venetians put it sharply to their clergy that they must either obey the republic or leave its dominions, the Jesuits chose the side of the Pope and withdrew into his territory. The Venetians then by a solemn decree, June 14, 1606, excluded the order from the republic, nor would they upon any terms, or for anybody, reconsider this decision. The Jesuits remained permanently banished from the state. How "resolved and careless" the Venetians came out of the struggle is related by Izaak Walton, in his *Life of Sir Henry Wotton*. He says, "they made an order, that in that day in which they were absolved, there should be no public rejoicing, nor any bonfires that night, lest the common people might judge, that they desired an absolution, or were absolved for committing a fault."

Ranke, *History of the Popes*, Book VI, Section 12, pp. 110-130, of E. Foster's translation, London, Bohn, 1856. *Biografia di Fra Paolo Sarpi*. Par A. Bianchi-Giovini, Zurich,

1836. *Westminster Review*, Vol. XXXI, p. 146, 1838. *Life of Sir Henry Wotton. Walton's Lives.* Ed. A. H. Bullen.

1626. *The Seaven Trumpets of Brother B. Saluthius of the holie Order of S. Francis . . . exciting a sinner to repentance. . . . Translated out of the Latin into the English tongue, by Br. G. P. of the same order, etc.*

For J. Heigham, S. Omers: 1626. 12mo. *British Museum.*

The "Epistle Dedicatorie" is signed "G. P."

Translated from Bartolommeo Cambi; the *British Museum's* copy of the original is dated 1804,—

Delle Sette Trombe, opera utilissima per risvegliare i peccatori a penitenza. . . . In questa nuova impressione corretta, etc.

Napoli. 1804. 12mo.

1627. *The Life of B. Aloysius Gonzaga. . . . Written in Latin by the R. Fa[ther] V. [irgilio] Ceparius. . . . And translated into English by R. S.*

Paris. 1627. 8vo. *British Museum.*

From Virgilio Cepari,—

De vita beati Aloysii Gonzagae . . . libri tres, etc. Coloniae Agrippinae. 1608. 8vo. British Museum, (2 copies).

An Italian version of earlier date is dedicated to Pope Paul V —

Vita del beato Luigi Gonzaga della Compagnia di Giesu, . . . scritta dal P. V. Cepari, . . . et dal Marchese Francesco dedicata alla santita di N. S. Papa Paolo Quinto. (Meditatione de gl' Angeli santi . . . composta dal beato L. Gonzaga.)

Roma. 1606. 4to. *British Museum.*

Luigi di Gonzaga, Saint Aloysius, 1568–1591, was the son of Ferdinand di Gonzaga, Marquis of Castiglione. He renounced his rights in the marquisate to his brother, in 1585, and entered the Society of Jesus. Six years later he died of a fever contracted in nursing the sick during an epidemic. He was beatified by Pope Gregory XV., in 1621,

and canonized by Pope Benedict XIII., in 1726. Father Virgilio Cepari was a fellow Jesuit who knew him personally.

1628. *A discourse upon the Reasons of the Resolution taken in the Valteline against the tyranny of the Grisons and Heretiques. To the . . . King of Spaine, D. Phillip the Third. Written in Italian by the author of The Councell of Trent [Paolo Servita, i. e. Pietro Sarpi] and faithfully translated into English [by Philo-Britannicos, i. e. Sir Thomas Roe]. With the translators Epistle to the Commons House of Parliament. [With the text of the Reasons.]*

London. Printed for W. Lee. 1628. 8vo. Pp. 101. *British Museum*, (2 copies). Also, 1650, with a new title,—

The cruell Subtility of Ambition discovered in a discourse concerning the King of Spaines surprizing the Valteline. Written in Italian by the author of the Historie of the Councell of Trent [Paolo Servita, i. e. P. Sarpi, in answer to "The Reasons of the Resolution lately taken in the Valteline against the tyrannie of the Grisons and the Heretiques."] Translated by Sir T. Roe, etc.

W. Lee: London. 1650. 4to. *British Museum*.

A translation of,

Discorso sopra le ragioni della risoluzione fatta in Val Telina contra la tirannide de' Grisoni, & Heretici, etc. [In the form of a letter addressed to Philip III., King of Spain. With the text of the *Ragioni*.]

[Venice? 1624?] 4to. Pp. 48. *Brit. Mus.*, (2 copies).

The authorship of the *Discorso*, which was published anonymously, appears to be exceedingly doubtful.

The Valtellina, or Valtelline, is the valley of the upper Adda in the extreme north of Italy, province of Sondrio; it is sixty-eight miles long, from the Serra di Morignone (separating it from the district of Bormio) to the lake of Como. It belonged during the middle age to Lombardy and to Milan, and came under the rule of the Grisons (the largest and easternmost canton of Switzerland) in 1512.

Strategically, it is a very important pass connecting Lombardy with the Tyrol, and for this reason there were repeated struggles for its possession during the Thirty Years' War, between Austria (the Hapsburgs) and Spain, on the one side, and France (Richelieu), Venice, and the Grisons, on the other. In 1620, the Spanish and Roman Catholic faction, headed by the Planta family, massacred a great number of Protestants in the valley (the "free community" of Poschiavo had become Protestant at the time of the Reformation). For the next twenty years the Valtelline was held by different conquerors, by the Spaniards (1620, 1621-23, 1629-31, 1637-39); by the French (1624-26, 1635-37), who by the treaty of Monçon restored the pass to the canton of the Grisons; and by the Pope (1623, 1627).

In 1639, the Valtelline was finally given back to the Grisons, on condition that it should be Roman Catholic territory.

1632. *Fuga Saeculi: or the Holy Hatred of the World. Conteyning the Lives of 17. Holy Confessours of Christ, selected out of sundry Authors. Written in Italian: . . . and translated into English by H. [enry] H. [awkins].*

Printed at Paris. 1632. 4to. *British Museum.*

From the Italian of the Jesuit father, Giovanni Pietro Maffei, *Vite di diciasette Confessori di Cristo scelte da diversi autori e nel volgare Italiano ridotte dal P. G. P. M.* *British Museum*, ed. Bergamo. 1746. 4to.

Among the lives are those of St. Edward the Confessor; St. Anselm, Archbishop of Canterbury; and St. Hugh, Bishop of Lincoln.

Henry Hawkins, who was himself a Jesuit, was a brother of Sir Thomas Hawkins, translator of Pierre Matthieu's *Aelius Sejanus Histoire Romaine*, as *Unhappy Prosperitie*. 1632.

See Part I. *Romances in Prose.*

1632. *The Admirable Life of S. Francis Xavier. Devided into VI. Bookes. Written in Latin by Fa. H. Tursellinus*

[*Orazio Torsellino*]. . . . *And translated into English by Thomas F. [itzherbert?]*.

Paris. 1632. 4to. *British Museum*.

Translated from *Orazio Torsellino's De vita Fr. Xaverii*. Rome. 1594. 8vo.

1638. *The Hundred and Ten Considerations of Signior T. Valdesso: treating of those things which are most profitable, most necessary, and most perfect in our Christian profession. Written in Spanish [by Juan de Valdéz] . . . and now translated out of the Italian copy into English [by Nicholas Ferrar], with notes [by George Herbert]. Whereunto is added an epistle of the authors, or a preface to his divine commentary upon the Romans.*

Oxford. 1638. 8vo. *British Museum*.

An Italian edition of this work was edited by C. S. Curio, *Le cento & dieci divine considerationi del S. G. Valdesso: nelle quali si ragiona delle cose più utili più necessarie e più perfette della Christiana professione.*

Basilea. 1550. 8vo. *British Museum*.

"With Ferrar's translation of Valdezzo's *Hundred and Ten Considerations* were published a letter from Herbert to Ferrar on his work, and 'Briefe Notes [by Herbert] relating to the dubious and offensive places in the following considerations.' The licenser of the press in his imprimatur calls especial attention to Herbert's notes. In the 1646 edition of Ferrar's Valdezzo Herbert's notes are much altered." *Dictionary of National Biography* (under 'George Herbert').

The Hundred and Ten Considerations is a work of ascetic piety.

1644. *St. Paul's Late Progres upon Earth, About a Divorce twixt Christ and the Church of Rome, by reason of her dissoluteness and excesses. Recommended to all tender-conscienced Christians. A fresh Fancy full of various strains and suitable to the Times. Rendered out of Italian into English [by James Howell]. Published by Authority.*

London. Printed by Richard Heron for Matthew Walbanck neare Grayes Inne Gate. 1644. 8vo. Pp. xviii + 148 + iv. *British Museum*, (2 copies).

With two prefatory letters, the one *To Sir Paul Pindar, Kt., upon the Version of an Italian Piece into English, call'd St. Paul's Progress upon Earth; a new and a notable kind of Satire*, dated, *Fleet, 25 Martii 1646*; the other *To Sir Paul Neale, Kt., upon the same Subject*, dated, *Fleet, 25 Martii*.

Howell writes to Sir Paul Pindar,—“Sir, among those that truly honour you, I am one, and have been so since I first knew you; therefore as a small testimony hereof, I send you this fresh Fancy compos'd by a noble Personage in Italian, of which Language you are so great a Master.

“For the first part of the Discourse, which consists of a Dialogue 'twixt the two first Persons of the Holy Trinity, there are examples of that kind in some of the most ancient Fathers, as Apollinarius and Nazianzen; and lately Grotius hath the like in his Tragedy of Christ's Passion: Which may serve to free it from all exceptions.”

To Sir Paul Neale he says,—“If you please to observe the manner of his [St. Paul's] late progress upon earth, which you may do by the guidance of this discourse, you shall discover many things which are not vulgar, by a curious mixture of Church and State-Affairs: You shall feel herein the pulse of Italy, and how it beats at this time since the beginning of these late Wars 'twixt the Pope and the Duke of Parma, with the grounds, procedure, and success of the said War; together with the Interest and Grievances, the Pretences and Quarrels that most Princes there have with Rome.”

The translation was made during Howell's imprisonment in the Fleet by the Long Parliament, a fact which is alluded to near the close of this letter,—“Touching this present Version of Italian into English, I may say, 'tis a thing I did when I had nothing to do: 'Twas to find something whereby to pass away the slow hours of this sad condition of Captivity.”

1651. *The Life of the most Learned Father Paul of the Order of the Servie. Councillour of State to the most Serene Republicke of Venice, and Author of the History of the Counsell of Trent. Translated out of Italian by a Person of Quality.*

London. 1651. 8vo. *British Museum.*

A translation of Fra Fulgenzio Micanzio's *Vita del Padre Paolo dell' Ordine de' Servi*. Leyden. 1646. 12mo. *British Museum.*

Pietro Sarpi was born August 14, 1552, and died January 15, 1623; his father was Francesco Sarpi, a native of Friuli, but established in trade in Venice, and his mother was Isabella Morelli, a Venetian. At the age of thirteen, November 24, 1565, he entered the order of the Servites, assuming the name Paolo by which he is known in history. Fra Paolo studied at Venice, Mantua, and Milan, and his fame as a scholar grew so great that his convent assigned him an annual sum for the purchase of books. He took his doctor's degree at the University of Padua, in 1578, was elected Provincial of his order in 1579, and Procurator, in 1585, an office which required him to live in Rome, where he began to be singled out as a distinguished man in a distinguished circle. Fra Paolo enjoyed the friendship of the most eminent men of his day, of Galileo and Fabrizio, both professors in the University of Padua, of Casaubon and Claude Peiresc, of William Gilbert and Bishop Bedell and Sir Henry Wotton.

But having incurred the enmity of the Jesuits by a treatise on Grace and Free Will, and of the Vatican by several memorials he had prepared on political subjects for the Venetian Senate, he was twice refused a bishopric by Pope Clement VIII. The memorials, however, made known his political ability, and on January 28, 1606, the Venetian Senate chose him to be theologian and canonist to the republic; he held this post for the remainder of his life.

Fra Paolo's mental range was of that encyclopaedic character so common among the great Italians of the Renaissance, *intelligentia per cuncta permeans*. He studied Greek, Hebrew,

and Chaldee, went through the entire circle of the physical and mathematical sciences, extended his researches to anatomy and medicine, and accumulated a vast store of historical knowledge which was afterwards of the greatest service to him. The traces of his researches are everywhere. Foscarini quotes from a small treatise on metaphysics, showing that Fra Paolo had developed a theory of the origin of ideas that is not unlike that of Locke in the *Essay concerning the Human Understanding*. Giovanni Battista della Porta, the author of a book on natural magic, *De Magia Naturali*, refers to Fra Paolo's knowledge of magnetic phenomena in words of extravagant admiration. In optics, Fabrizi, the greatest anatomist of the time, acknowledges his indebtedness to Fra Paolo. Sir Henry Wotton, English ambassador to the republic of Venice, bears witness to his studies in botany and mineralogy. Withal, says Wotton, "He was one of the humblest things that could be seen within the bounds of humanity, the very pattern of that precept, '*Quanto doctior, tanto submissior*.'" Sir Henry Wotton's chaplain, William Bedell, writing to Dr. Samuel Warde, "St. Stephen's Day," 1607, refers to the attempt to assassinate Fra Paolo in these words,—“I hope this accident will awake him a little more, and put more spirit in him, which is his only want.” Galileo called him his “father and master,” and declared that no one in Europe surpassed him in mathematical knowledge.

In literature, Fra Paolo is chiefly known by his three histories, all of which were translated into English:—*The History of the Council of Trent*, in 1620; *The History of the Quarrels of Pope Paul V with the State of Venice*, in 1626; and *The History of the Inquisition*, in 1639. These histories made Father Paul extremely popular in England, where he seems to have been accepted as at least a good hater of the pope. He was not, however, a protestant; he was simply a great statesman. Gibbon, referring to his histories, calls him the ‘worthy successor of Guicciardini and Machiavelli.’ He was Machiavelli's successor politically.

One of the most interesting facts about Fra Paolo is his relation to the discovery of the circulation of the blood. He himself speaks of the discovery in this way,—

“As to your exhortations, I must tell you that I am no longer in a position to be able, as heretofore, to relieve my hours of silence by making anatomical observations on lambs, kids, calves, or other animals; if I were, I should be now more than ever desirous of repeating some of them, on account of the noble present you have made me of the great and truly useful work of the illustrious Vesale. There is really a great analogy between the things already remarked and noted down by me (*avvertite e registrate*) respecting the motion of the blood in the animal body, and the structure and use of the valves, and what I have, with pleasure, found indicated, though with less clearness, in Book vii, Chapter 9, of this work.”

See fragment of a letter preserved by Francesco Grisellini, in his *Del Genio di Fra Paolo in ogni facoltà scientifica e nelle dottrine ortodosse tendenti alla difesa dell' originario diretto de' Sovrani*. Venice. 1785. 8vo. (Revised edition.)

Fra Paolo's life was written by his secretary and successor in the office of theologian to the republic, Fra Fulgenzio Micanzio. Upon this point Fra Fulgenzio says,—

“There are many eminent and learned physicians still living, who know that it was not Fabricius of Aquapendente but Fra Paolo Sarpi who, considering the weight of the blood, came to the conclusion that it would not continue stationary in the veins without there being some barrier adequate to retain it, and which by opening and shutting should afford the motion necessary to life. Under this opinion he dissected with ever greater care and found the valves. Of these he gave an account to his friends in the medical profession, particularly to l'Aquapendente, who acknowledged it in his public lectures, and it was afterwards admitted in the writings of many illustrious men.”

Fabrizi d'Aquapendente was professor of anatomy and surgery in the University of Padua, where William Harvey

took his degree as doctor of physic, in 1602, after a four years' course. Of Harvey's connection with the original discovery, Pietro Gassendi, in his life of Peiresc, gives this account,—

“ William Harvey, an English physician, had lately (1628) published an excellent book on the course of the blood in the body; and among other arguments in favour of his views had appealed to the valves of the veins of which he had heard something from d'Aquapendente, but of which the real discoverer was Sarpi the Servite. On this he, Peiresc, desired to be furnished with the book, and to have an opportunity of examining the valves of the veins, the pores of the septum, denied by Harvey, and various other matters of which I myself will satisfy him.”

Vita viri illustri Claudii de Peiresc. Paris. 1641. 4to.

It would seem from this contemporary testimony that the original idea of the circulation of the blood was one of Sarpi's sublime glimpses into things, and that what Harvey did was to make the discovery available to science by tracing it to its consequences.

Biografia di Fra Paolo Sarpi. Par A. Bianchi-Giovini. 2 vols. Zurich, 1836. *Westminster Review*, Vol. xxxi, p. 146, 1838. *William Harvey. A History of the Discovery of the Circulation of the Blood.* Robert Willis. London. 1878. Pp. 107–8.

For a curious and interesting story regarding the remains of Fra Paolo, see Count Ugo Balzani, in the *Rendiconti della R. Accademia dei Lincei*, noticed in *The Nation*, Vol. 62, No. 1605, April 2, 1896.

1657. *A Dialogue of Polygamy, written originally in Italian: rendered into English by a Person of Quality, etc. (A Dialogue of Divorce, etc.)* 2 pts.

London. 1657. 12mo. *British Museum.*

These two dialogues, with others, were published in Latin, in 1563,—

Bernardini Ochini Dialogi XXX. in duos libros divisi, quorum primus est de Messia [continet dialogos xvij.]. . . Secundus est cum aliis de rebus variis, tum potissimum de Trinitate.

Basileae. Per Petrum Pernam. 1563. 8vo. 2 vols. British Museum, (2 copies).

The two dialogues on marriage of this collection stirred up the most bitter hostility against Ochino. Dialogue twenty-one advocated bigamy at least, and, if its reasoning is sound, there would seem to be no moral bound to the number of a man's wives, except his inclination and means. A French writer states Ochino's reasoning very naïvely,—

“Un homme marié qui a une femme stérile, infirme et d'humeur incompatible, doit d'abord demander à Dieu la continence. Si ce don, demandé avec foi, ne peut s'obtenir, il peut suivre sans péché l'instinct qu'il connaîtra certainement venir de Dieu, et prendre une seconde femme sans rompre avec la première.”

This was astonishing doctrine to be put forth by the most popular preacher of the time, and the stout Swiss burghers would none of it. They promptly expelled Ochino from Switzerland. Théodore de Bèze, who had been his friend, replied to the two dialogues in a formal tract,—

Tractatio de Polygamia et Divortijs, in quâ et Ochini pro polygamia, et Montanistorum ac aliorum adversus repetitas nuptias, refutantur; et pleraeque in causis matrimonialibus, quas vocant, incidentes controversiae ex verbo Dei deciduntur. Ex T. Bezae praelectionibus in priorem ad Corinthios Epistolam.

Geneva. 1568. 8vo. British Museum.

For a brief account of Bernardino Ochino, see *Five Sermons. 1547.*

1855. [1548. MS.] *The Benefit of Christ's Death: probably written by A. Paleario; reprinted in facsimile from the Italian edition of 1543; together with a French translation printed in 1551. . . . To which is added an English version made in 1548 by E. Courtenay, Earl of Devonshire, now first*

edited from a MS. . . . with an introduction by C. Babington. Ital. Fr. and Eng.

London, Cambridge, printed 1855. 8vo. *British Museum.*

The Benefit of Christ's Death is a translation of an Italian work, entitled *Trattato utilissimo del Beneficio di Giesu Christo, crocifisso, verso i Christiani*, written about 1543, and attributed to Antonio dalla Paglia, commonly called Aonio Paleario. It was considered to be an apology for the reformed doctrines, and was proscribed in Italy. Courtenay translated it while imprisoned in the Tower, apparently to conciliate Edward VI., his second cousin. He dedicated it to Anne Seymour, Duchess of Somerset.

The MS. is now in the Library of Cambridge University, to which it was presented in 1840; it contains two autographs of Edward VI.

There is also a later Elizabethan translation of this work, attributed to Arthur Golding. 1573. *The Benefite that Christians receyue by Jesus Christ crucifyed.* [By A. P.] *Translated into English, by A. G. [olding?]*

T. East, for L. Harison and G. Bishop. London. 1573. 8vo. *British Museum.* [1575?] 8vo. *Brit. Mus.* 1580. 8vo. *Brit. Mus.*

The only edition of the Italian work that I find in the *British Museum Catalogue* is, *Benefizio della morte di Cristo di Aonio Paleario.* Pisa. 1849. 12mo.

b. SCIENCE AND THE ARTS.

1543. *The most excellent workes of chirurgerye, made and set forth by Maister John Vigon, heed Chirurgien of our tyme in Italie, translated into English [by Bartholomew Traheron]. Whereunto is added an exposition of straunge termes and unknownen symples, belonging to the arte.*

London, E. Whytechurch, 1543. Folio. *British Museum.* Also, [London] 1550. Folio. *British Museum.* 1571. Folio.

The whole worke of that famous chirurgion J. Vigo [Joannes de Vigo]. Newly corrected, by men skilfull in that Arte [namely, George Baker and Robert Norton]. Whereunto are annexed certain works compiled and published by T. Gale, etc. (Certaine Workes of Galens, called Methodus medendi, with 'a brieft declaration of the . . . art of Medicine, the office of a Chirurgion,' and an epitome of the third booke of Galen, of Naturall faculties: . . . all translated by T. Gale.)

London, T. East, 1586. 4to. 3 pts. Black letter. *British Museum.*

The earliest edition of Giovanni da Vigo that I find is, *Practica in arte chirurgica copiosa continens novem libros.*

[*Rome, per Stephanum Guillereti et Herculem Bononiensem. . . . 1514*] Folio. *Index-Catalogue of the Library of the Surgeon-General's Office, United States Army, Vol. xv, 1894.*

Giovanni da Vigo was physician to Pope Julius II.

George Baker, 1540–1600, was a member of the Barber Surgeons' Company, of which he was elected master, in 1597. Early in life he was attached to the household of the Earl of Oxford, an introduction, which, together with his ability, enabled him to build up a considerable practice in London. He did not believe in close translation, for in the preface of *The Newe Jewell of Health*, 1576, a translation of Conrad Gesner's *Evonymus*, he says, "if it were not permitted to translate but word for word, then I say, away with all translations."

Nor did he approve of telling too much. "As for the names of the simples, I thought it good to write them in Latin as they were, for by the searching of their English names the reader shall very much profit; and another cause is that I would not have every ignorant asse to be made a chirurgian by my book, for they would do more harm with it than good."

1558. *The Secretes of the reverende maister Alexis of Piemount. Containyng excellent remedies against divers diseases, woundes, and other accidentes, with the maner to make dystilla-*

tions, parfumes. . . . Translated out of Frenche into Englishe, by Wylliam Warde.

J. Kingstone, for N. Inghlande, London, 1558. 4to. Black letter. (Pt. I only.) *British Museum*. Also, London, 1562–60–62. 4to. Black letter. (Parts I, II, and III.) *British Museum*.

A verye excellent and profitable Booke containing size hundred foure score and odde experienced Medicines, apperteyning unto Phisick and Surgerie, long tyme practysed of the expert Mayster Alexis, which he termeth the fourth and finall booke of his secretes, and which in hys latter dayes hee dyd publishe. . . . Translated out of Italian into Englishe by Richard Androse.

Imprinted at London by Henry Denham. (Parts III and IV.) 1569. 4to. Black letter. (Bound with, *The Secretes of the reverende Maister Alexis of Piemount*. . . . H. Bynneman, for J. Wight, London, 1566–68. 4to. Black letter.) *British Museum*. Also, London, 1580–78. 4to. Black letter. J. Kyngston, for J. Wight. (*The fourth booke*. Part 3 was printed by T. Dawson.) *Brit. Mus.*

The original of this book appeared, in a second edition, in 1557.

De secreti del reverendo donno A. P. prima parte, divisa in sei libri. Seconda editione.

Venetia. 1557. 4to. *British Museum*.

La seconda Parte de i Secreti di diversi eccellentissimi Huomini, nuovamente raccolti, e stampati. Milano. 1558. 8vo. British Museum.

The French version, from which Ward translated, is,—

Les Secrets de Reverend Seigneur Alexis Piemontois. Contenant excellens remedes contre plusieurs maladies. . . . Traduit d'Italien en François. [Pt. I.]

Anvers. 1557. 4to. *British Museum*. [Printed in Italics.]

The *Secretes of Alexis of Piemount* is a sort of pharmacopoeia, or dispensatory, and contains not only medical formulæ, but formulæ for cosmetics, perfumes, and soaps. One prescription was warranted to make old women young again.

Alessio Piemontese has been confounded with the learned Girolamo Ruscelli (d. 1556, aged forty-five), who among his numerous works, wrote *Segreti nuovi*. Venice. 1557. 8vo.

1560. *The Arte of warre, written first in Italiā by N. Machiavell, and set forth in Englishe by P. [eter] Whitehorne student in Graies Inne: . . . with an additiō of other like Marcialle feates and experimentes, as in a Table in the ende of the Booke maie appere.* (*Certain waies of the orderying of Souldiers in battelray, etc.*) Anno M.D.L.X.

J. Kingston for N. Englande: London, 1560-'62. 4to. Black letter. 2 pts. Title-page elegantly cut on wood by W. S. *British Museum*.

The Arte of Warre. Newly imprinted, with other additions. (*Certaine wayes for the ordering of souldiours in battelray . . . with other thinges appertayning to the warres. Gathered & set forth by P. Whitehorne.*)

W. Williamson for Jhon Wight: London, 1573-'74. 4to. Black letter. 2 pts. *British Museum*, (2 copies).

The Arte of Warre. Newly imprinted, with other additions. [London.] 1588. 4to. Black letter. 2 pts. *British Museum*.

A translation of *Libro dell' arte della guerra di Niccolò Machiavegli*, etc. [In seven books, dedicated to Lorenzo Strozzi.]

Firenze. 1521. 8vo. *British Museum*.

The *Arte of Warre* is dedicated "To the most high and excellent Princes Elizabeth, by the grace of God Queene of England, Fraunce, and Ireland, defender of the Faith, and of the Church of England, and Ireland, on Earth next under God, the supreme Governour."

In the Dedication Whitehorne explains how he came to make the translation,—

"When therefore, about ten yeares past, in the Emperour's warre's against the Mores and certain Turkes, being in Barbarie: at the siege and winning of Calibbia, Monasterio, and Affrica, I had as well for my further instruction in those

affaires, as also the better to acquaint mee with the Italian tongue, reduced into English, the book called *The arte of Warre*, of the famous and excellent Nicholas Machiavel, which in times past, he being a counsaillour, and Secretairie of the noble citie of Florence, not without his great laud and praise did write: and having lately againe, somewhat perused the same, the which in such continuall broyles, and unquietnes, was by me translated, I determined with my selfe, by publishing thereof, to bestow as great a gift (since greater I was not able) amongst my countrie men, not expert in the Italian tongue, as in like works I had seene before mee, the Frenchmen, Dutchmen, Spaniardes, and other forreine nations, most lovingly to have bestowed among theirs."

The *Art of War* is written in the form of a dialogue. Machiavelli supposes that Fabrizio Colonna, a powerful Roman nobleman in the service of the King of Spain, stops in Florence on his way home from the wars in Lombardy. There he is invited by Cosmo di Rucellai to spend a day with him in the celebrated Gardens of the Rucellai family. The three other interlocutors, friends of Cosmo, are Zanobi Buondelmonti, Battista dalla Palla, and Luigi Alamanni, the Florentine poet. The gentlemen discuss with Fabrizio the art of war, comparing the Swiss and Spanish troops, then considered the best soldiers in Europe; the Swiss, armed with pikes, and fighting like the ancients in regiments of six or eight thousand foot drawn up in close order (the Macedonian phalanx), and the Spaniards, armed with sword and buckler. Machiavelli, in the character of Fabrizio, preferred the Spanish soldier, because the Swiss footmen could only cope well with horse, while the Spanish troops knew how to deal with both horse and foot. He ascribes the superiority of the Swiss to their ancient institutions and to the want of cavalry, and that of the Spaniards to necessity, because as they largely carried on their wars in foreign parts, they were compelled either to conquer or to die.

As to the horse and foot of an army, Machiavelli advises

that cavalymen be recruited out of the towns, and infantry out of the country. He thinks that the main strength of an army consists in the infantry, although he admits that cavalymen were highly disciplined in his time, that they were, if not superior, at least equal to, the cavalry of the ancients. Cavalry cannot march on all roads, they are slower in their motions, and they cannot rally so quickly as infantry when thrown into confusion. He attaches little importance to the invention of gunpowder which indeed was largely used at that time for charging cannon; he calls attention to the clumsiness of heavy artillery in battle, and says that small cannon and musket-shot do more execution than artillery.

Machiavelli has the strongest admiration for the Roman military system. "It is vain," he says, "to think of ever retrieving the reputation of the Italian arms by any other method than what I have prescribed, and by the coöperation of some powerful Princes in Italy: for then the ancient discipline might be introduced again amongst raw honest men who are their own subjects; but it never can amongst a parcel of corrupted, debauched rascals and foreigners."

"Before our Italian Princes were scourged by the Ultramontanes, they thought it sufficient for a Prince to write a handsome letter, or return a civil answer; to excel in drollery or repartee; to undermine and deceive; to set themselves off with jewels and lace; to eat and sleep in greater magnificence and luxury than their neighbors; to spend their time in wanton pleasures; to keep up a haughty kind of State, and grind the faces of their subjects; to indulge themselves in indolence and inactivity; to dispose of their military honors and preferments to pimps and parasites; to neglect and despise merit of every kind; to browbeat those that endeavored to point out anything that was salutary or praiseworthy; to have their words and sayings looked upon as oracles; not foreseeing (weak and infatuated as they were) that by such conduct they were making a rod for their own backs, and exposing themselves to the mercy of the first invader."

Julius Caesar, Alexander, and other great princes, fought at the head of their own armies, marched with them on foot, and carried their own arms; and if any of them ever lost power, he lost his life with it, and died with reputation and glory.

I add a few ideas and maxims to show the quality of this celebrated book.

On Pensions.—Pensioning is “a very corrupt custom.” “So likewise a Prince, if he would act wisely, should not allow a pension or stipend to any one in time of peace, except by way of reward for some signal piece of service, or in order to avail himself of some able man in time of peace as well as war.”—Book I.

On Oratory.—“It is necessary that a General should be an Orator as well as a Soldier; for if he does not know how to address himself to the whole army, he will sometimes find it no easy task to mould it to his purpose.” Alexander is cited as an example.—Book IV.

On Religion.—“Religion likewise, and the oath which soldiers took when they were enlisted, very much contributed to make them do their duty in former times;” he instances Sulla pretending to converse with an image from the temple of Apollo, and Charles VII. and Joan of Arc.—Book IV.

“Few men are brave by nature; but good discipline and experience make many so.”—Book VII.

“Good order and discipline in an army are more to be depended upon than courage alone.”—Book VII.

“Men, arms, money, and provisions, are the sinews of war; but of these four, the first two are most necessary: for men and arms will always find money and provisions; but money and provisions cannot always raise men and arms.”—Book VII.

Conclusion.

“I will venture to affirm, that the first state in Italy that shall take up this method, and pursue it, will soon become master of the whole Province, and succeed as Philip of Macedon did; who having learnt from Epaminondas the

Theban the right method of forming and disciplining an army, grew so powerful, whilst the other States of Greece were buried in indolence and luxury, and wholly taken up in plays and banquets, that he conquered them all in a few years, and left his Son such a foundation to build upon, that he was able to subdue the whole world."—Book VII.

It will be seen that the *Art of War* is a carefully considered treatise on the military arm of government. Machiavelli believed that the feebleness of Italy as a military power was due to the system of mercenary soldiers which was first introduced by the despots, and then adopted by the commercial republics, and favored by the church. The only way by which the Italians could recover their freedom was through the organization of a national militia, and the particular organization he had in mind was an adaptation of the principles of Roman tactics to modern conditions.

The fine peroration, promising the crown to that Italian state which should arm its citizens and take the lead in the peninsula, sounds like a prophecy of Piedmont, which in our own time has brought about Italian nationality much along the lines laid down by Machiavelli.

[1560?] *A newe booke, containing the arte of ryding, and breakinge greate Horses, together with the shapes and Figures of many and divers kyndes of Byttes, etc.* [Translated from the Italian, of Federico Grisone, by Thomas Blundeville.]

W. Seres. London. [1560?] 8vo. Black letter. *British Museum.*

This is merely a separate, and earlier, issue of the second tract in Blundeville's work, entitled,

The fower chiefyst offices belonging to Horsemanshippe. That is to saye, the office of the Breeder, of the Rider, of the Keper, and of the Ferrer. In the firste part whereof is declared the order of breeding of horses. In the seconde howe to breake them and to make theym horses of seruyce. Conteyning the whole arte of Ridynge lately set forth, and nowe newly corrected and

amended of manye faulles escaped in the fyrste printynge, as well touchyng the bittes as otherwyse. Thirdly, how to dyet them. . . . Fourthly, to what diseases they be subiecte.

No date. 4to. Black letter. Each part has a separate title and signatures. Part III, 'the Order of Dietyng of Horses,' is dated 1565 on the title-page, and Part IV is dated 1566. The general title-page and the title-pages of the first two parts bear no date. Later editions were published in 1580, 1597, and 1609.

The original work by Federico Grisone is,—

Gli ordini di cavalcare. Napoli. 1550. 4to.

Ordini di cavalcare, et modi di conoscere le nature de' cavalli, emendare i vitii loro, & ammaestrargli per l'uso della guerra, & commodità degli huomini. Con le figure di diversi sorti di morsi, secondo le bocche & maneggiamenti de cavalli.

Pesaro. 1556. 4to. Both in the British Museum.

See John Astley's *The Art of Riding. 1584.*

1562. *The Castel of Memorie: wherein is conteyned the restoryng, augmentyng, and conservyng of the Memorye and Remembraunce: with the safest remedies and best preceptes thereunto in any wise apperteyning. Made by Gulielmus Gratarolus Bergomatis, Doctor of Artes and Phisike. Englished by Willyam Fulwod. The Contentes whereof appear in the page next folowinge. Post tenebras lux.*

Printed at London by Rouland Hall, dwellynge in Gutter-Lane at the signe of the Half Egle and the Keye. 1562. 12mo. (*Censura Lileraria*, VII.) 1563. 8vo. Black letter. *British Museum.* [1573.] 8vo. (16mo. Lowndes.) Black letter. *British Museum*, (2 copies).

The Dedication, in verse, to "the Lord Robert Dudely," states that the king of Bohemia had approved the book in its Latin form, and the late King Edward VI., in a French translation.

It is a translation from the Latin of Guglielmo Grataroli, *De memoria reparanda, augenda servandaque ac de reminis-*

centia: tutiora omnimodo remedia et praeceptiones optimas continens. Zurich. 1553. 8vo.

Six chapters of the work treat of various medical and philosophical nostrums recommended for "conserving of the Memorye and Remembraunce," while the seventh chapter explains several mnemonic devices for constructing a *memoria technica*.

Memory takes leave of her students with these lines,—

To him that would me gladly gaine,
 These three preceptes shal not be vaine :
 The fyrst, is wel to understand
 The thing that he doth take in hand.
 The second is, the same to place
 In order good, and formed race.
 The thyrde is, often to repeate
 The thing that he would not forgeate.

Censura Literaria, Vol. VII, p. 210.

"The book contains many curious receipts for aiding the memory."—*Dictionary of National Biography*.

1562. *The pleasaunt and wittie playe of the Cheasts renewed . . . lately translated out of Italian [of Damiano da Odemira] into French, and now set forth in Englishe, by I. R. [James Rowbothum].*

R. Hall for J. Rowbothum, London, 1562. 8vo. Black letter. Also, London, 1569. 8vo. Black letter. Both in the *British Museum*.

The Italian original of this book appears to be,

Questo libro e da imparare giocare a scachi et de le partite.
 [*The description of the chess problems is in Italian and Spanish.*]

Rome. 1512. 4to. Without pagination. *British Museum*.
 I have not met with the French version mentioned.

1563. *Onosandro Platonico, of the Generall Captaine, and of his office, translated out of Greke into Italian, by Fabio*

Cotta, a Romaine: and out of Italian into Englysh by Peter Whytehorne.

London: Willyam Seres. 1563. 8vo. Black letter.

Dedicated to Thomas, Duke of Norfolk.

The Italian original of this work is,—

Onosandro Platonico dell' ottimo Capitano generale, e del suo ufficio, tradotto di Greco . . . per F. [abio] C. [otta]. Venice. 1546. 4to. British Museum.

A later Greek and Latin title runs,—

Ὀνοσάνδρου Στρατηγικός. Onosandri Strategicus, sine de Imperatoris Institutione. Accessit Οὐρβικίου ἐπιτηδεύμα. N. Rigaltius nunc primum . . . Latina interpretatione et notis illustravit. Gr. & Lat.

Lutetiae Parisiorum. 1598–99. 4to. 2 pts. British Museum, (2 copies). [Heidelberg.] 1600. 4to. British Museum. [Heidelberg.] 1604, 1600–05. 4to. British Museum.

Onosander (Ὀνοσάνδρος) was a Greek writer of the first century after Christ. His *Στρατηγικὸς λόγος* is dedicated to Q. Veranius, who is probably the same as Q. Veranius Nepos, consul in 49 A. D. It is a popular work on military tactics written in imitation of the style of Xenophon. A Latin edition appeared at Rome, in 1493, at the end of Nicolas Sagundino's *Rei militaris instituta* of Vegetius Flavius Renatus. A French translation, by Jehan Charrier, is dated Paris, 1546, the year of Cotta's Italian version.

1565. *A most excellent and Learned Woorke of Chirurgerie, called Chirurgia parua Lanfranci, Lanfranke of Mylayne his briefe: reduced from dyuers translations to our vulgar or usuall frase, and now first published in the Englyshe prynte by John Halle Chirurgien. Who hath therunto necessarily annexed. A Table, as wel of the names of diseases and simples with their vertues, as also of all other termes of the arte opened. Very profitable for the better understanding of the same, or other like workes. And in the ende a compendious worke of Anatomie, more utile and profitable, then any here tofore in the Englyshe*

tongue publyshed. *An Historiall Expostulation also against the beastly abusers, both of Chyrurgerie and Phisicke in our tyme : With a goodly doctrine, and instruction, necessary to be marked and folowed of all true Chirurgiēs. All these faithfully gathered, and diligently set forth, by the sayde Iohn Halle.*

Imprinted at London in Flete streate, nyghe unto saint Dunstones church, by Thomas Marshe. An. 1565. Sm. 4to. The *Historiall Expostulation* was edited, for the Percy Society, 1844. 12mo. By T. J. Pettigrew.

On the verso of the title-page there is a wood-cut of the translator marked, "1564. I. H. anno. aetatis suae 35."

Dedicated, "Unto the Worshipful the maisters, Wardens, and consequently to all the whole company and brotherhood of Chirurgiens of London. John Halle, one of the leste of them, sendeth hartie and louynge salutation." In "The Epistle Dedicatorie," Halle gives this account of his work,—

"I therfore, as preparatiue to the reste that shall folowe, dedicate thys my symple laboure, in setting forth this excellent compendious worke, called *Chirurgia parua Lanfranci*, under your ayde, helpe, succor, tuition, and defence: whiche was translated out of Frenche into the olde Saxony englishe, about twoo hundred yeres past. Which I haue nowe not only reduced to our usuall speache, by changyng or newe translating suche wordes, as nowe be inueterate, and growne out of knowledge by processe of tyme, but also conferred my labours in this behalfe with other copies, both in Frenche and latin: namely with maister Bacter, for his latine copie, and Symon Hudie for his frēch copie, and other English copies: of the which I had one of John Chāber, & an other of John Yates, both very auncient, with other mo:"

John Halle paints a vivid picture of the deplorable ignorance of the medical profession of his time; "alas," he says, "where as there is one in Englande, almoste throughout al the realme, that is indede a true minister of this arte, there are tenne abhominable abusers of the same. Where as there is one chirurgien that was apprentice to his arte, or one

physicien that hath travayled in the true studie and excoercise of phisique, there are tenne that are presumptuous swearers, smatterers, or abusers of the same; yea, smythes, cutlers, carters, coblars, copers, coriars of lether, carpenters, and a great rable of women."

He is outspoken against the quacks and loud in his protests against their combination of magic, divination, and medicine. In one place he says,—“I will not cease while breath is in my body, to lay on with both handes till this battell be wonne, and our adversaries convinced and vanquished; which, although, as I saide afore, they are tenne to one, yet truthe being our weapon, and good science our armoure, with our generall the high author of them, we nede not to doubt but that one shal be good enough for a thousand, not so strongly armed, but naked men, and bare of all knowledge."

A section of *The Preface to the Reader*, called the “Properties of a Chirurgien,” summarizes Halle’s ideal surgeon,—“all that should be admytted to that arte, should be of cleare and perfect sight, well formed in person, hole of mynde and of members, sclender and tender fingered, havynge a softe and stedfast hande: or as the common sentence is, a chirurgien should have three dyvers properties in his person. That is to saie, a harte as the harte of a lyon, his eyes like the eyes of an hawke, and his handes as the handes of a woman."

One or two quotations from the *Expostulation* will illustrate at once Halle’s vigorous prose and the sort of quacks he exposed,—

“I will here also omitte to talke of Grigge the Poulter, with divers other, whose endes have made their doinges knowne. And also of a joyner in London, a Frencheman borne, that is of late become a phisitien, who is esteemed at this daye, among dyverse right worshipfull, to be very learned and cunnyng, that knowe not his originall; yea, they call him doctor James; but an honest woman, an olde neighbour of his, (not longe synce), at a man of worshyppes

house in Kente, mervyled to see hym in suche braverye, and lordly apparell; who, when she tooke acquaintance of hym, he wronge hyr harde by the hande, and rounded hyr in the eare, sayng: if thou be an honest woman, kepe thy tongue in thy headde, and saye nothings of me."

"One named Kiterell, dwelleth in Kente, at a parysh called Bedersden, that hath been all his lyfe a sawyer of tymber and borde, a man very symple, and altogetheer unlearned; who at this present is become a phisitien, or rather a detestable deceavyng sorcerer. He wyll geve judgement on urines, and whyles he loketh on the water, he will grope and fele him selfe all about; and otherwhyle, where as he feleth, he will shrynke, as though he were pricked, or felte some great paine. Then he tourneth to the messenger and telleth him where, and in what sorte the partie is greved; whiche maketh the people thynke him very cunning. They seeke to hym farre and neere for remedy for suche as are bewyched or enchanted, and as they commonly terme it, forespoken. What stuffe is this, let the wyse and learned judge. And he hath so prospered with these doynge, that in shorte space he hath been able bothe to purchase and buylde, as I am credibly enformed of divers men that doe knowe and have seen the same. For there are many that reporte, (and they no small fooles,) that he hath cured suche as al the learned phisitians in England coulde doe no good unto, beleve it who wyll."

Lanfranci of Milan (died 1306?) was a pupil of Gulielmus de Saliceto; after completing his studies, he settled in Lyons, France, whence he was, on account of his great reputation, called to Paris. The ms. of his work, *Ars Chirurgica*, is in the Bibliothèque Nationale; it was first published in Venice and Lyons (a French translation), in 1490, and was republished in Venice in 1519 and 1546. A Lyons imprint is dated 1553, and a German translation, by Otho Brunfels, appeared at Frankfort, in 1566.

John Halle was a surgeon in practice at Maidstone, in Kent, and a "member of the worshipful Company of Chirurgeons."

He was a facile versifier and was the author of two collections of verse,—

Certaine Chapters taken out of the Proverbes of Solomon, with other Chapters of the Holy Scripture, and certayne Psalmes of David, translated into English Metre, by John Hall, 1550 (attributed in a former impression to Thomas Sternhold), and *The Court of Virtue, containing many Holy or Spritual Songs, Sonnettes, Psalmes, Ballets, and Shorte Sentences, as well of Holy Scripture as others, with Music, Notes.* London. 1565. 16mo.

1574. *A Direction for the Health of Magistrates and Studentes. Namely suche as bee in their consistent Age, or neere thereunto: Drawen as well out of sundry good and commendable Authours, as also upon reason and faithfull experience otherwise certaynely grounded. Written in Latin by Guilielmus Gratarolus, and Englished, by T. N.*

Imprinted at London, in Fleetstreete, by William How, for Abraham Veale. 1574. Oct. xiiij. 12mo. Black letter. *British Museum.*

Dedicated “to the Right Honorable Maister Francis Walsyngham, Esquier, one of the principall Secretaries to the Queenes moste excellent Maiestie, and of hir Maiesties moste Honorable Priuie Counsell.”

T. N. is Thomas Newton, of Cheshire, the poet and Latinist, who practised medicine for some time before taking orders.

The directions for preserving health relate chiefly to diet and exercise: of diet Newton says in his Dedication, “diet is the safest, the surest and the pleasantest way that can be used and farre to be preferred before all other kindes of remedies, unlesse the disease be of such vehemence, quality, condition and extremitie that it seeme to requyre some great speciall consideration otherwise, and in time of sicknesse is not onely a special & harmlesse recuratiue, but also in time of health, the best and almost the onely preservative.”

"Man is subject to very many diseases. Antiquitie reckened up in a beadrolle, and registred in sundry of their monuments left behinde them for our erudition and furtheraunce, three hundred and odde seuerall kindes of maladies, besides casualties. Since when, there hath encreased and sprong up a fresh supply and swarme of many strange and new diseases earst not knowen nor heard of, seemyng as it were to denounce defiance and continual warre to al the cunnyng that phisicians haue."—*British Bibliographer*, Vol. II, p. 414.

This is a translation of Guglielmo Grataroli's work, called *De litteratorum et eorum qui magistratibus funguntur conservanda, praeservandaque valitudine, [illorum praecepae qui in aetate consistentiae, vel non longe ab ea absunt. Basle. 1555. 8vo.]. Paris. 1562. 16mo. Black letter. British Museum.*

[1579.] *A Joyfull Jewell. Contayning . . . orders, preservatives . . . for the Plague . . . written in the Italian tung by . . . L. [eonard] Fioravantie . . . and now . . . translated . . . by T. H. [Thomas Hill. Edited by Hill's friend, John Hester.]*

Imprinted for W. Wright. London. [1579.] 4to. Black letter. *British Museum.*

Translated from the Count Leonardo Fioravanti's, *Il Reggimento della Peste . . . Nuovamente ristampato, corretto ed ampliato, etc. Venetia. 1594. 8vo. British Museum.* Other editions were, Venice, 1565, 1571, and 1626, 8vo.

John Hester, distiller, or as he styled himself, 'practitioner in the Spagericall Arte' (spagyricall, that is, chemical), carried on business at Paul's Wharf, from about 1579 until his death in 1593. "Olde John Hester" is mentioned as a distinguished chemist in Gabriel Harvey's "*Pierce's Supererogation*," 1593.

1580. *A short discours . . . uppon chirurgerie . . . wherunto is added a number of notable secretes . . . translated out of Italian into English by J. [ohn] Hester.*

London. 1580. 4to. Black letter. Few MS. Notes. *British Museum.*

A Discourse upon Chyrurgery. . . . Translated out of Italian by J. [ohn] Hester, . . . and now newly published and augmented, . . . by R. [ichard] Booth.

E. Alde. London. 1626. 4to. Black letter. *British Museum.*

Translated from the Count Leonardo Fioravanti,—

La Cirurgia dell' eccelen. Dottore L. F. distinta in tre libri con una gionta de secreti nuovi dell' istesso autore.

Venetia. 1582. 8vo. Venetia. 1630. 8vo. Both in the *British Museum.*

1584. *The Art of Riding, set foorth in a breefe treatise, with a due interpretation of certeine places alledged out of Xenophon, and Gryson, [Federico Grisone], very expert and excellent Horsememen: Wherein also the true use of the hand by the said Grysons rules and precepts is speciallie touched: and how the Author of this present worke hath put the same in practise, also what profit men maie reape thereby: without the knowledge whereof, all the residu of the order of Riding is but vaine. Lastlie is added a short discourse of the Chaine or Cauezzau, the Trench, and the Martingale: written by [G. B.] a gentleman of great skill and long experience of the said Art.*

Henrie Denham, London, 1584. 4to. *British Museum.*

The translator is John Astley, "Maister of her Majesties Jewell house."

See Thomas Blundeville's *A newe booke, containing the arte of ryding.* [1560?]

1584. *The Art of Riding, conteining diverse necessarie instructions, demonstrations, helps, and corrections appertaining to Horsemanship. Written at large in the Italian Toong by Maister Claudio Corte. Brieflie reduced into certaine English discourses.* [By Thomas Bedingfield.]

H. Denham. London. 1584. 4to. Pp. 112. *British Museum*.

Dedicated to "M. Hen. Machwilliam."

A translation of Claudio Corte's, *Il Cavallerizzo: nel quale si tratta . . . di tutto quello che a' Cavalli et à buon Cavalierizzo s'appartiene*. Venetia. 1573. 4to. *British Museum*.

1586. *A Briefe and pleasaunt Treatise, Intituled: Naturall and Artificiall Conclusions: Written firste by sundry Schollers of the Universitie of Padua . . . at the . . . request of one Bartholmew, a Tuscan; and now Englished by T. Hyll, [Thomas Hill, Londoner] etc.*

E. Allde. London. 1586. 8vo. Black letter. *British Museum*. Also, London. [October 2.] 1650 [1649]. 8vo. Black letter. *British Museum*. London. 1670. 8vo. *British Museum*. London. 1684. 8vo. Black letter. *British Museum*.

1588. *Most briefe Tables to know redily how manie Ranckes of Footemen armed with Corsletts, as unarmed, go to the making of a iust Battaile, from an hundred unto twentie thousand, &c. Tourned out of Italian into English, by H. G.*

T. East, for J. Wight: London. 1588. 4to. Black letter. *British Museum*. Also, an earlier edition, W. Williamson. London. 1574. 4to. (Lowndes.)

A translation of a work on military tactics by Girolamo Cataneo (Novarese), entitled,—

Tavole brevissime per sapere con prestezza quanto file vanno à formare una giustissima bataglia. Brescia. 1563. 8vo. *British Museum*.

Dedicated by the author to the Earle Aloigi Anogardo.

1588. *Three Bookes of Colloquies concerning the Arte of Shooting in great and small peeces of Artillerie: . . . Written in Italian . . . by N. [iccolò] T. [artaglia] . . . translated into English by C. [yprian] Lucar . . . also . . . a Treatise named Lucar Appendix . . . to shew the office and dutie of a Gunner, etc.*

London, by Thomas Dawson, for John Harrison, 1588. Folio. *British Museum*.

Dedicated, by the publisher, to the Earl of Leicester, and fully illustrated.

Translated from Niccolò Tartaglia's treatise on the theory and practice of gunnery, entitled,

Nuova Scienza, cioe Invenzione nuovamente trovata, utile per ciascuno, speculativo, matematico, bombardiero, ed altri. Venice. 1537. 4to. *Ibid.*, 1550, 1551, 1583. 4to. In French, par Reiffel, Paris, 1845-46. 2 pts. 8vo.

Lucar's *Appendix*, "collected out of divers good authors," "to shew unto the Reader the Properties, Office, and Dutie of a Gunner, and to teach him to make and refine Artificial Saltpeter," is far longer than the translation from Tartaglia.

1588. [*Il Padre di Famiglia.*] [*The Householders*] *Philosophie. Wherein is perfectly and profitably described, the true Oeconomia and Forme of Housekeeping. First written in Italian, by that excellent Orator and Poet, Signior Torquato Tasso, and now translated by T. K. Whereunto is anexed a dairie booke for all good huswives. Dedicated to them by Bartholomew Dowe.*

At London. Printed by J. [ohn] C. [harlewood] for T. Hacket. 1588. 4to. Black letter. *British Museum*.

This work is a translation of Tasso's famous dialogue, *Il Padre di Famiglia*. Venice. 1583. 12mo. 1825. 12mo.

Torquato Tasso, in one of his sudden fits of melancholy and suspicion determined to flee from the court of Urbino and put himself under the protection of the Duke of Savoy. On the road to Vercelli, arriving one evening at the banks of the Sesia, he found the river so swollen that the ferryman refused absolutely to venture over. A storm came on, and Tasso, weary and footsore, would have been in a sad plight had he not met with a young man who kindly offered him the hospitality of his home for the night. It proved to be a neighboring mansion, where the young man introduced the

guest to his father, a venerable man whose appearance was as pleasing as his entertainment was generous and elegant.

Tasso had at first declined revealing his name, but over the wine and fruits, his reserve wore away, and when the conversation turned at last upon the economy of agriculture, he displayed so much learning, and spoke so eloquently of the creation of the world, and of the sun's motions, that his host divined who he was. The disclosure of identity is most delicately expressed by the old man, 'he now knew he was entertaining a more illustrious guest than he had at first supposed, his guest was perhaps the person of whom some rumor had spread in those parts, who, having fallen into misfortunes by some human error, was as much deserving of pardon, from the nature of his offence, as he was in other respects worthy of admiration and renown.'

The simplicity and beauty and repose of the domestic picture in which Tasso has framed the romantic incident are unsurpassed. And the effect is all the more heightened by the setting as an interval of peace between struggles. The poet was taken in at nightfall out of the storm, and the next morning, he tells us, he went on to Turin, moneyless, and compelled to wade on foot through mire and water.

1594. *G. di Grassi his true Arte of Defence, plainlie teaching how a man may safelie handle all sortes of Weapons. . . . With a Treatise of Disceit or Falsinge, and with a Waie or Meane by private Industrie to obtaine Strength, Judgment and Activitie. First written in Italian and Englished by I. G. gentleman. 2 pts.*

For I. I., London. 1594. 4to. *British Museum.*

Dedicated to 'L. Borrow, Lord Gouvernor of the Breil, and Knight of the Garter,' by the editor, Thomas Churchyard.

This book on fencing is a translation of Giacomo di Grassi's, *Ragione di adoprar sicuramente l' Arme si da offesa come da difesa.*

Venetia. 1570. 4to. *British Museum.*

1594. *Examen de Ingenios. The Examination of Mens Wits . . . In whicoh [sic], by discovering the varietie of natures, is shewed for what profession each is apt, and how far he shall profit therein.*—Translated out of the Spanish tongue [of Juan de Dios Huarte Navarro] by M. C. Camilli. Englished out of his Italian, by R. [ichard] C. [arew] Esquire. [and partly by his father, Thomas Carew?]

Adam Islip, for R. Watkins, London, 1594. 4to. *British Museum*. 1596. 4to. 1604. 4to. *Brit. Mus.* 1616. 4to. *Brit. Mus.*

Dedicated to Sir Francis Godolphin.

The originals of this translation, named in the title, are from the Spanish of Huarte Navarro,—

Examen de ingenios para las sciencias, donde se muestra la diferencia de habilidades que ay en los hombres, y el genero de letras que à cada uno responde en particular.

Pamplona: 1578. 8vo. *British Museum*.

Camilli's translation of this is dated four years later,

Essame de gl' ingegni de gli huomini, per apprendere le scienze: . . . nuovamente tradotto dalla lingua Spagnuola da M. C. C. [Edited by Niccola Manassi.]

Venice. 1582. 8vo. *British Museum*. 1586. 8vo. *Brit. Mus.* 1590. 8vo. *Brit. Mus.*

A French translation, by Gabriel Chappuis, is dated, Lyon, 1580, 16mo., and the work was also rendered into Latin and German, reaching altogether numerous editions in the six languages. The *British Museum Catalogue* gives in all twenty-three editions.

The latest English imprint is a new translation, made in 1698, by Edward Bellamy,—

Examen de Ingenios: or, the Tryal of Wits. . . . Published originally in Spanish by Doctor J. Huarte, and made English by Mr. Bellamy.

London. 1698. 8vo. *British Museum*.

Juan de Dios Huarte Navarro was a Spanish physician who flourished in the sixteenth century. His book, the *Examen de*

Ingenios, is a treatise on the corporeal and mental qualities of men and women. Its popularity may be explained, partly by the absurd and curious theories it advances, and partly by the originality and sound sense it shows; the book closes, for example, with some excellent ideas on the rearing of children.

1595. *A most strange and wonderfull prophesie upon this troublesome world. Calculated by . . . I. [Giovanni] Cypriano: Conferred with the judgements of J. [ames] Marchecelsus and Sinnior Guivardo. . . . Whereunto is annexed T. Vandermers seaven yeres study in the Arte of Magick, upon the twelve moneths of the yeare. . . . Translated out of Italian by A. [nthy] Holloway.*

London: 1595. 4to. *British Museum.*

From the Italian of Giovanni Cipriano.

Tarquatus Vandermer published in 1569,

T. Vandermers seaven yeares studie in the arte of Magicke, upon the twelve moneths of the yeare: wherein many secrets are reveald unto the world. [London.] 1569. 4to.

1595. *Vincenzio Saviolo his Practise, in two Bookes. The first intreating the use of the Rapier and Dagger. The second, of Honor and honorable Quarrels. Both interlaced with sundrie pleasant Discourses, not unfit for all Gentlemen and Capitaines that professe Armes.*

London. Printed by John Wolfe. 1595. 4to. Woodcuts. *Huth. British Museum*, (2 copies).

Dedicated to Robert Devereux, Earl of Essex and Ewe.

This is conjectured to be 'the book' by which Touchstone professes to regulate his quarrels, and from which he appears to derive his nice distinctions as to the nature of lies. *As You Like It*, v. 4. Touchstone refers to a section of Book II, which is headed,—“Of the manner and diversitie of Lies.” These are 1) Lies certaine, 2) Conditional lies, 3) Lies in general, 4) Lies in particular, 5) Foolish Lies, and 6) The returning back of the Lie.

Vincenzio Saviolo was a Paduan fencing-master patronized and employed by the Earl of Essex. I find some account of him in *A Brief Notice of Three Italian Teachers of Offence. The Antiquarian Repertory*. Grose and Astle. Vol. 1, pp. 165-169. The extract is taken from George Silver's *Paradoxes of Defence*. 1599. 4to.

"There were three Italian Teachers of Offence in my time. The first was Signior Rocko: the second was Jeronimo, that was Signior Rocko his boy, that taught gentlemen in the Blacke-Fryers, as usher for his maister instead of a man: the third was Vincenzio. This Signior Rocko came into England about some thirtie yeares past: he taught the noblemen and gentlemen of the court; he caused some of them to weare leaden soales in their shoes, the better to bring them to nimblenesse of feet in their fight. He disbursed a great summe of mony for the lease of a faire house in Warwicke-lane, which he called his colledge, for he thought it great disgrace for him to keepe a fence-schoole, he being then thought to be the only famous maister of the arte of armes in the whole world. He caused to be fairely drawne and set round about his schoole all the noblemen's and gentlemen's armes that were his schollers, and hanging right under their armes their rapiers, daggers, gloves of male and gantlets. Also, he had benches and stooles, the roome being verie large, for gentlemen to sit round about his schoole to behold his teaching. He taught none commonly under twentie, fortie, fifty, or an hundred pounds. And because all things should be verie necessary for the noblemen and gentlemen, he had in his schoole a large square table, with a greene carpet, done round with a verie brode rich fringe of gold, alwaies standing upon it a verie faire standish covered with crimson velvet, with inke, pens, pin-dust, and sealing-waxe, and quiers of verie excellent fine paper gilded, readie for the noblemen and gentlemen (upon occasion) to write their letters, being then desirous to follow their fight, to send their men to dispatch their businesse. And to know how the time

passed, he had in one corner of his schoole a clocke, with a verie faire large diall: he had within that schoole, a roome the which was called his privie schoole, with manie weapons therein, where he did teach his schollers his secret fight, after he had perfectly taught them their rules. He was verie much beloved in the court."

"Then came in Vincentio and Jeronimo; they taught rapier-fight at the court, at London, and in the countrey, by the seaven or eight yeares or thereabouts. These two Italian fencers, especially Vincentio, said that Englishmen were strong men, but had no cunning, and they would go backe too much in their fight, which was great disgrace unto them. Upon these words of disgrace against Englishmen, my brother Toby Silver and myselfe made challenge against them both, to play with them at the single rapier, rapier and dagger, the single dagger, the single sword, the sword and target, the sword and buckler, and two hand-sword, the staffe, battell-axe, and morris-pike, to be played at the Bell Savage upon the scaffold, where he that went in his fight faster backe than he ought, of Englishman or Italian, shold be in danger to breake his necke off the scaffold. We caused to that effect, five or six score bills of challenge to be printed, and set up from Southwarke to the Tower, and from thence through London to Westminster; we were at the place with all these weapons at the time appointed, within a bow-shot of their fence skooles: many gentlemen of good accompt, carried manie of the bills of challenge unto them, telling them that now the Silvers were at the place appointed, with all their weapons, looking for them, and a multitude of people there to behold the fight, saying unto them, 'Now come and go with us (you shall take no wrong) or else you are shamed for ever.' Do the gentlemen what they could, these gallants would not come to the place of triall. I verily thinke their cowardly feare to answere this challenge, had utterly shamed them indeed, had not the maisters of defence of London, within two or three daies after, bene drinking of bottell ale hard by Vincentio's

schoole, in a hall where the Italians must of necessitie passe through to go to their schoole: and as they were coming by, the maisters of defence did pray them to drinke with them, but the Italians being very cowardly, were afraide, and presently drew their rapiers: there was a pretie wench standing by, that loved the Italians; she ran with outcrie into the street, 'helpe, helpe, the Italians are like to be slaine:' the people with all speede came running into the house, and with their cappes and such things as they could get, parted the fraie, for the English maisters of defence meant nothing lesse than to foile their handes upon these two faint-hearted fellows. The next morning after, all the court was filled, that the Italian teachers of fence had beaten all the maisters of defence in London, who set upon them in a house together. This wane the Italian fencers their credit againe, and thereby got much, still continuuing their false teaching to the end of their lives.

"This Vincentio proved himselfe a stout man not long before he died, that it might be seene in his life time he had bene a gallant, and therefore no maruaile he tooke upon so highly to teach Englishmen to fight, and *to set forth bookes of the feates of armes*. Upon a time at Wels in Somersetshire, as he was in great braverie amongst manie gentlemen of good accompt, with great boldnesse he gave out speeches, that he had bene thus manie yeares in England, and since the time of his first comming, there was not in it one Englishman, that could once touch him at the single rapier, or rapier and dagger. A valiant gentleman being there amongst the rest, his English hart did rise to heare this proud boaster, secretly sent a messenger to one Bartholomew Bramble a friend of his, a verie tall man both of his hands and person, who kept a schoole of defence in towne; the messenger by the way made the maister of defence acquainted with the mind of the gentleman that sent for him, and of all what Vincentio had said; this maister of defence presently came, and amongst all the gentlemen with his cap off, prayed Maister Vincentio that he would be pleased to take a quart of wine of him. Vincentio, very scornefully

looking upon him, said unto him: "Wherefore should you give me a quart of wine?" "Marie, sir, said he, because I heare you are a famous man at your weapon." Then presently said the gentleman that sent for the maister of defence,

"Maister Vincentio, I pray you bid him welcome, he is a man of your profession."

"My profession?" said Vincentio. What is my profession?

Then said the gentleman, "He is a maister of the noble science of defence."

"Why," said Maister Vincentio, "God make him a good man."

But the maister of defence would not thus leave him, but prayed him againe he would be pleased to take a quart of wine of him.

Then said Vincentio, "I have no need of thy wine."

Then said the maister of defence: "Sir, I have a schoole of defence in the towne, will it please you to go thither?"

"Thy schoole!" said maister Vincentio; "what should I do at thy skoole?"

"Play with me (said the maister) at the rapier and dagger, if it please you."

"Play with thee!" said maister Vincentio. "If I play with thee, I will hit thee, 1, 2, 3, 4, thrustes in the eie together."

Then said the maister of defence, "If you can do so, it is the better for you, and the worse for me, but surely I can hardly beleieve that you can hit me: but yet once againe I hartily pray you, good sir, that you will go to my schoole, and play with me."

"Play with thee!" said maister Vincentio (very scornfully); "by God, me scorne to play with thee!"

With that word 'scorne,' the maister of defence was verie much moved, and up with his great English fist, and stroke maister Vincentio such a boxe on the eare that he fell over and over, his legges just against a butterie hatch, whereon

stood a great blacke jacke; the maister of defence fearing the worst, against Vincentio his rising, catcht the blacke jacke into his hand, being more then halfe full of beere. Vincentio lustily start up, laying his hand on his dagger, and with the other hand pointed with his finger, saying very well,

"I will cause to lie in the gaile for this geare, 1, 2, 3, 4 yeares."

"And well," said the maister of defence, "since you will drinke no wine, will you pledge me in beere? I drinke to all the cowardly knaves in England, and I think thee to be the veriest coward of them all:" with that he cast all the beere upon him: notwithstanding Vincentio having nothing but his guilt rapier and dagger about him, and the other for his defence the blacke jacke, would not at that time fight it out: but the next day met with the maister of defence in the streete, and said unto him,

"You remember how misused a me yesterday, you were to blame, me be an excellent man, me teach you how to thrust two foote further than anie Englishman, but first come you with me: then he brought him to a mercer's shop, and said to the mercer, "Let me see of your best silken pointes;"—the mercer did presently shew him some, of seven groates a dozen; then he payeth fourteen groates for two dozen, and said to the maister of defence,

"There is one dozen for you, and here is another for me."

"This was one of the valiantest fencers that came from beyond the seas to teach Englishmen to fight, and this was one of the manliest frayes, that I have heard of, that ever he made in England, wherein he shewed himselfe a fare better man in his life, than in his profession he was, for he professed armes, but in his life a better Christian.

"He set forth in print a booke for the use of the rapier and dagger, the which he called his *practice*. I have read it over, and because I finde therein neither true rule for the perfect teaching of true fight, nor true ground for true fight, neither

sence or reason for due prooffe thereof, I have thought it frivolous to recite any part therein contained."

Apart from the interesting description of a fencing-school in the time of Elizabeth, I would call attention to this record of Vincentio's broken English, by an ear-witness who knew him. For myself it is the earliest authentic bit of broken English I know of.

1596. *A Booke of Secrets: Shewing divers waies to make and prepare all sorts of Inke, and Colours . . . also to write with Gold and Silver, or any kind of Mettall out of the Pen: with many other profitable secrets. . . . Translated out of Dutch into English, by W. [illiam] P. [hilip?]. Hereunto is annexed a little Treatise, intituled, Instructions for ordering of Wines. . . . Written first in Italian, and now newly translated into English, by W. P.*

A. Islip for E. White, London, 1596. 4to. Black letter. *British Museum.*

1597. *Ludus Scacchiae: Chesse-play. A Game, both pleasant, wittie, and politicke: with certain briefe instructions thereunto belonging. Translated out of the Italian [of Damiano da Odemira] into the English tongue [by J. Rowbothum]. Containing also therein, A pretie and pleasant Poeme of a whole Game played at Chesse [i. e. a translation into English verse, by W. B., of the Ludus Scacchiae of H. Vida]. Written by G. B.*

Printed at London by H. Jackson, dwelling beneath the Conduite in Fleet street. 1597. 4to. 2 pts. 24 leaves. *British Museum*, (2 copies). Part I is without pagination, and is merely an abridgment of Rowbothum's translation, 1562.

In an Address to the Reader the translator, after asserting that "most men are giuen rather to play than to studie or trauell," argues that "this game, or kingly pastime, is not onely void of craft, fraud, and guile, swearing, staring, im-

patience, fretting, and falling out, but also breedeth in the players, a certaine study, wit, pollicie, forecast and memorie, not onely in the play thereof but also in actions of publike gouvernement, both in peace and warre."

Then follows a description of the pieces, a diagram of "the checker or chesse boorde," and an explanation of the game.

The poem, entitled *Scacchia Ludus*, occupies thirty pages and gives an account of the wedding of Oceanus and Tellus. To help entertain the deities who are his guests, Oceanus calls for the board "that hangd upon a wall," and Apollo and Mercury play a game in which Apollo is checkmated. Mercury, travelling afterwards in Italy, falls in love with a Sereian nymph, and

Of her name *Scacchis Scacchia*
 this play at Chesse did call :
 And that this God in memorie
 the Lasse might longer haue,
 A Boxen chesse board gilded round
 unto the gerle he gaue,
 And taught her cunning in the same,
 to play the game by arte,
 Which after to the countrey swaines
 this Lady did imparte :
 Who taught their late posteritie
 to use this kinde of play,
 A game of great antiquitie
 still used at this day.

British Bibliographer, vol. i, pp. 382-4.

Scacchia is from *scacco*, a square, *scacchi*, chess-men.

1598. *Epulario, or, the Italian Banquet: wherein is shewed the maner how to dresse . . . all kinds of Flesh, Foules or Fishes. . . . Translated out of Italian.*

Printed by A. I. for W. Barley, London, 1598. 4to. Black letter. *British Museum.*

This is a translation of a popular cookery-book,

Epulario quale tratta del modo de cucinare ogni carne ucelli pesci de ogni sorte r fare sapori, torte, r pastellj al modo de tutte le provjncje.

Venetia. 1549. 8vo., and 1562. 8vo.: Messina. 1606. 8vo.: Trevigi. 1649. 8vo., all in the *British Museum*.

1598. *A Tracte containing the Artes of curious Paintinge, Caruinge & Buildinge written first in Italian by Jo: Paul Lomatius painter of Milan and englished by R. [ichard] H. [aydocke] student in Physik. . . . [Colophon.]*

Printed at Oxford by Joseph Barnes for R. H. Anno Domini, M.D.XC.VIII. Folio. *Huth. British Museum*.

Dedicated, "To the Right Worshipfull Thomas Bodley Esquire."

A translation of Giovanni Paolo Lomazzo's, *Trattato dell' arte de la Pittura di G. P. Lomazzo, Milanese Pittore, diviso in sette libri ne' quali si contiene tutta la Theorica & la Prattica d'essa Pittura*. Milano. 1584. 4to. *British Museum*, (2 copies).

The title-page is engraved, and contains portraits of the author and of the translator. Haydocke's prefatory address, "To the ingenuous reader," contains many curious and interesting notes on painters and painting. Speaking of the restoration of old pictures in his own day, he says: "For my selfe have seene divers goodlie olde workes finely marred, with fresh and beawtifull colours, and vernishes: a singular argument (to say nothing of the Owners) of the bolde and confident ignorance of the workemen."

1602. *The Theoriques of the seven Planets, shewing all their diverse motions, and all other Accidents, called Passions, thereunto belonging. . . . Whereunto is added a breefe Extract of Maginus [Giovanni Antonio Magini] his Theoriques, for the better understanding of the Prutenicall Tables, to calculate thereby the motions of the Seven Planets. There is also added, The making, description and use, of two*

Instruments for Sea-men, to find out the latitude of any place without the helpe of Sunne, Moone, or Starre. First invented by Doctor Gilbert and nowe set downe by Master Blundevile [Thomas Blundeville]. 2 pt.

A. Islip, London, 1602. 4to. *British Museum.*

The 'Extract' from Magini was probably made from his, *Tabulae secundorum mobilium coelestium, ex quibus omnium syderum aequabiles & apparentes motus ad quaecvis tempora colliguntur, congruentes cum observationibus Copernici, & canonibus Prutenicis, etc.*

Venetiis. 1585. 4to. *British Museum.*

The Prutenicall, that is, Prussian Tables, (from Prutenus, Prutinus, Pruxenus, Prussian) were certain planetary tables making the first application of the Copernican theory of the solar system. They were formulated, in 1551, by Erasmus Reinbold, and were named in honor of his patron, Albrecht, Duke of Prussia.

1611. *The first (—the fift) booke of Architecture, made by S. Serly [Sebastiano Serlio], . . . translated out of Italian into Dutch, and out of Dutch into English. 5 pls.*

S. Stafford: London. 1611. Folio. *British Museum.*

Translated from *Il Libro primo (—quinto) d'Architettura*. 5 pt.

Venetia. 1551. Folio. *British Museum.*

Sebastiano Serlio, called sometimes Bastiano da Bologna, or Sebastiano Bolognese was a painter, an engraver, and an architect. Francis I. invited him to France in 1541 to make some designs for the Louvre, and then employed him as architect of the royal chateau at Fontainebleau. The first six books of his *Regole generali d'architettura* came out between 1537 and 1551; the seventh book was published at Frankfort in 1575. It was translated into Latin and French besides Dutch and English.

1618. *Opiologia, or a Treatise concerning the nature, properties, true preparation, and safe use and administration of Opium.*

By Angelus Sala Vincentenes Venalis, and done into English and something enlarged by Tho. Bretnor, M. M.

N. Okes : London. 1618. 8vo. *British Museum.*

This translation, which is made from the French, is dedicated "to the learned and my worthily respected friends D. Bonham and Maister Nicholas Carter, physitians."

In an address to the reader Bretnor defends the use of laudanum in medicine, promises to prepare for his readers, "the chiefest physicke I use my selfe," and mentions as good druggists his friends 'Herbert Whitfield in Newgate Market' and 'Maister Bromhall.'

Thomas Bretnor was a notorious character in London ; he is mentioned in three plays of the time.

By Ben Jonson, in *The Devil is an Ass*. 1616. i. 2.

By Middleton, in *The Fair Quarrel*. 1617. v. i (as the Almanac-maker).

By Fletcher, in *The Bloody Brother, or Rollo Duke of Normandy*, 1640, where he is *Norbret*.

1622. *The Italian Prophecier. That is, a prognostication made for the yeere 1622. Practised by A. Magino [Giovanni Antonio Magini] translated out of Italian into Dutch, and now into English.*

[? .] 1622. 4to. *British Museum.*

1623. *A Revelation of the secret spirit. Declaring the most concealed secret of Alchymie. Written first in Latine by an unknowne author, but explained in Italian, by John Baptista Lambye [Giovanni Battista Lambi], Venetian. Lately translated into English, by R. N. E. Gentleman [Robert Napier, Esq. ? or "of Edinburgh ?"].*

John Haviland for Henrie Skelton. London. 1623. 16mo. Pp. 80. *British Museum.*

1624. *A Strange and Wonderfull Prognostication: or rather, Prenomination of those Accidents which shall, or at*

least are likely to happen, as may be conjectured by the heavenly Influences. . . . Now faithfully translated into English [out of the Italian of Giovanni Antonio Magini].

Printed for N. Butter. London. 1624. 4to. *British Museum*.

1634. *Hygiasticon: or, the right course of preserving Life and Health unto extream old Age. . . . Written in Latin by L. [eonardus] Lessius and now done into English [by T. S.] (Luigi Cornaro's Treatise of Temperance and Sobrietie, translated by Master George Herbert.—A Discourse translated out of Italian, That a spare diet is better than a Splendid and Sumptuous.) The second edition. 2 pts.*

Printed by the Printers to the Universitie of Cambridge. 1634. 12mo. *British Museum*.

This is a translation of Leonard Lessius's,

Hygiasticon seu vera ratio valetudinis bonae et vitae, una cum sensuum iudicii et memoriae integritate ad extremam senectutem cōservandae.

Antverpiae. 1613. 8vo. British Museum.

Editio secunda subjungitur Tractatus L. Cornari de vitae sobriae [Trattato de la vita sobria] eodem pertinens ab ipso Lessio Translatus.

Antverpiae. 1614. 8vo. British Museum, 2 copies.

The *Dictionary of National Biography* says that George Herbert contributed, in prose, to his friend Nicholas Ferrar's English translation of Lessius's *Hygiasticon*, a translation from the Latin of Cornaro's discourse, entitled, *A Treatise of Temperance and Sobrietie*, and made at the request "of a noble personage." This was first published at the Cambridge University Press in 1634. Whether "T. S." is Nicholas Ferrar, or not, I do not know.

Luigi Cornaro, 1467–1566, was of a noble Venetian family. Delicate by constitution, at the age of forty he found his health much impaired by his indulgences and determined to change his whole manner of life. He restricted himself to

twelve ounces of solid food and fourteen ounces of wine a day, and endeavored to cultivate a gay and amiable disposition, he was said to have been naturally sober and morose. His health was completely restored, and he died at the age of ninety-nine. Between the ages of eighty and ninety-five, he published in four parts, his

Discorsi della vita sobria, ne' quali con l'esempio di se stesso, dimostra con quali mezzi possa l'uomo conservarsi sano fino all'ultima vecchiezza.

Padua. 1558. 8vo. (Three parts only). Venice. 1599. 8vo. and 1620. 8vo. (complete). Venice. 1666. 8vo., done in Italian verse.

Besides the Latin of Leonard Lessius, the work was translated into most of the European languages, and was repeatedly reprinted. An English edition in the British Museum is described in the book-lists as the 'fifty-fifth.'

1638. *A Learned Treatise of Globes, both Coelestiall and Terrestriall. . . . Written first in Latine. . . . Afterward illustrated with notes, by J. J. Pontanus. And now . . . made English. . . . By J. [ohn] Chilmead, etc.*

Printed by the Assigne of T. P. for P. Stephens and C. Meredith, London, 1638. 8vo. *British Museum.*

From the Latin of Robertus Hues,

Tractatus de Globis et eorum Usu, accommodatus iis qui Londini editi sunt anno 1593, etc.

In aedibus Thomae Dawson, Londini, 1594. 8vo. British Museum.

The "*Learned Treatise of Globes* is usually attributed to Edmund Chilmead with apparent correctness." *Dictionary of National Biography.*

1658. *Natural Magick; wherein are set forth all the riches and delights of the Natural Sciences . . . in twenty bookes.*

T. Young and S. Speed: London. 1658. 4to. Pp. 409. With a second title-page engraved. *British Museum.*

A translation of Giovanni Battista della Porta's,
Magiae Naturalis, sine de miraculis rerum naturalium libri
 III. Pp. 163.

M. Cancer: Neapoli. 1558. Folio. *British Museum*.
 Frequently reprinted. The *British Museum* contains editions
 of 1561, 1564, 1589 (Neapoli, libri xx, folio), 1607, 1619,
 1651, and 1664.

c. GRAMMARS AND DICTIONARIES.

1550. *Principal Rules of the Italian Grammer, with a*
Dictionarie for the better understanding of Boccace, Petrarca,
and Dante: gathered into this tongue by William Thomas. 2 pts.

Londini. An. M.D.L. [Colophon.] Imprinted at London
 in Fletestrete, in the House of Thomas Berthelet. *Cum*
privilegio ad imprimendum solum. Anno dñi. 1550. 4to.
 Black letter. *Huth. British Museum. Harvard. 1560.*
 4to. (Lowndes.) 1561. 4to. (Watt and Chalmers.) 1562.
 4to. Black letter. *British Museum. 1567. 4to. Black*
letter. British Museum. Harvard. 1724. 4to. (Watt.)

Dedicated, "from Padoa the thirde of Februarie, 1548,"
 to Sir Thomas Chaloner, the scholarly diplomatist, who was
 the friend of Cheke, Haddon, and other learned men of the
 time.

This is the first Italian grammar and dictionarie printed in
 England; it was written in Italy, and the *Dictionarie* is
 described as "taken out of the two books in Italian, called
Acharisius and *Ricchezze della lingua volgare*."

Alberto Accarigi da Cento, fl. 1537-1562, was the author
 of two word-books,—

La Grammatica volgare di M. A. de gl' Acharsi da Cento.
Vinegia. 1537. 4to. British Museum, and Vocabolario, gram-
matica et orthographia de la lingua volgare d' A. Acharisio;
con ispositioni di molti luoghi di Dante, del Petrarca, et del
Boccaccio. Cento. 1543. 4to. British Museum, (2 copies).

Francesco Alunno was the author of, *Le ricchezze della*
lingua volgare.

Figliuoli di Aldo. Venegia. 1543. Folio. British Museum.

A second word-book of Alunno's may also have been suggestive to Thomas; it is entitled,

La fabrica del mondo, nella quale si contengono tutte le voci di Dante, del Petrarca, del Boccaccio & d'altri buoni autori, con la dichiarazione di quella, & con le sue interpretationi Latine, con le quali si ponno scrivendo isprimere tutti i concetti dell' huomo di qualunque cosa creata.

Vinegia. 1548. Folio (colophon dated 1546). British Museum, (also four later editions).

William Thomas was a native of Wales, and was educated at Oxford. In 1544, "constrained by misfortune to habandon the place of my nativity," (beginning of *The Pilgrim*,) he went to Italy, where we hear of him, in 1546, at Bologna, and, from the dedication of the *Principal Rules*, at Padua, in 1548.

In 1549, he was again in London, and on account of his knowledge of modern languages, was made clerk of the Council to King Edward VI. In the autumn of the year 1552, Thomas submitted eighty-five political questions for the young King's consideration. Edward agreed to receive essays from him from time to time on stipulated subjects, and Thomas submitted papers on foreign affairs, on a proposal to reform the debased currency, and on forms of government. The paper on foreign affairs is one of the *Cotton MSS.* (*Vespasian D. Bodleian*,) and is entitled,

"My private opinion touching your Majesty's outward affairs at this present." Strype printed it in his *Memorials*, Vol. iv, p. 352.

Subsequently King Edward gave Thomas a prebend of St. Paul's, and the living of Presthend, in South Wales, appointments which Strype goes on to say were procured unfairly, Thomas not being a spiritual person.

Upon the accession of Queen Mary, Thomas joined in the rising of Sir Thomas Wyatt, for which he was executed for high treason, at Tyburn, May 18, 1554. (*Froude, History of*

England, Vol. VI, Ch. 31, and *Report of Deputy Keeper of the Public Records*, IV, p. 248.)

Besides the *Principal Rules*, William Thomas also wrote *The Historie of Italie*, an interesting and rare book, which came to four editions between 1549 and 1562, in spite of the fact that it is said to have been "suppressed and publicly burnt" after the execution of the author. Anthony à Wood quotes Bishop Tanner for the statement that Thomas translated from the Italian two works, called, *The Laws of Republics* and *On the Roman Pontiffs*. A veritable translation of his, written for the use of King Edward VI., has been printed by the Hakluyt Society, 1873; it is an account of the two voyages of Giosafat Barbaro into Tana and Persia.

I do not know whether *The Pilgrim* is a translation or an original work. The title of the only English edition of it that I know of reads,—

The Pilgrim: a Dialogue on the Life and Actions of King Henry Eighth: Edited [from the Harleian MSS. British Museum] with Notes from the Archives at Paris and Brussels, by J. A. Froude. 1861. 8vo. British Museum.

The Dialogue is dedicated, "To Mr. Peter Aretyne the right naturall Poete;" Anthony à Wood says it was written at "Bologn la Grassa," and further that it "is about to be translated into Lat. with a design to be remitted in the third tome of *Fasciculus*, collected by Edw. Brown of Christ's College in Cambridge" [1690]. He quotes a letter from Brown, dated August 15, 1690, giving this account of *The Pilgrim*,—

"Mr. Chiswell, I am upon printing a book that I have in my library of which I find the lord Herbert and my lord bishop of Salisbury that now is, have made frequent use in their histories, and which deserves to be better known than now it is. The title is this:

"Il pelegrino Inglese, or a Discourse that passed between Sir William Thomas, an English gentlemen, and some Italians at Bologna, a hundred and forty years ago, concerning Henry

the eighth, King of England, and the affairs of those times. Wherein the said Sir William defends the innocent and sincere life of K. Henry the eighth, from ye lies and slanders of Pope Clement ye seaventh, and other flatterers of the seat of Antichrist. Translated exactly from ye old Italian copy printed in ye year M.D.LII. By E. B. Rector of Sundridge in Kent."

It is more than likely that the work was originally written in English, and that Brown's letter records an early Italian translation.

See *Travels to Tana and Persia by Josafa Barbaro and Ambrogio Contarini*. 1873.

1568. *The Enimie of Idlenesse: Teaching the maner and stile howe to endite, compose and write all sorts of Epistles and Letters: as well by answer, or otherwise. Set forth in English by William Fulwood, Marchant.*

London. By Henry Bynneman for Leonard Maylard. 1568. 8vo. Black letter. *British Museum*. Also, 1571. 16mo. (Lowndes.) 12mo. (Warton): 1578. 8vo. *British Museum*: 1586. 8vo. *British Museum*: 1593. 8vo. *British Museum*: 1598. 16mo. (Lowndes): 1621. 8vo. *British Museum*.

Dedicated to the "Master, Wardens, and Company of Marchant Tayllors." Fullwood was a member of the Merchant Taylors' Company.

The *Enimie of Idlenesse*, whose seven editions prove it to have been a very popular book, consists of four parts, in prose and verse.

Part I, with much original matter, contains translations from Cicero and the ancients.

Part II contains translations from Politian, Ficino, Merula, Giovanni Pico della Mirandola, and other Italian scholars.

Angelo Poliziano, 1454-1494, carried on a wide correspondence with the distinguished literary men of his time, and many of the letters were published in *Illustrium virorum epistolae, ab A. Politiano partim scriptae, partim collectae*. Paris. 1519, 1523, 1526. 4to.: Lyons. 1539. 8vo.: Basle. 1542. 8vo.

Marsilio Ficino, 1433-1499, wrote *Epistolarum libri duodecim*. Venice. 1495. Folio.

Giorgio Merula, 1424(?) - 1494, wrote *In Philadelphum Epistolae duae*. Venice. 1480. 4to.

Giovanni Pico della Mirandola, 1463-1494, left some letters which were published after his death, under the title *Aureae ad familiares epistolae*. Paris. 1499. 4to.

Part III. contains practical and personal letters, mostly original.

Part IV. shows 'how to endite' a love-letter by giving examples of six metrical love-letters, besides some prose specimens. Subsequent editions contain seven metrical letters, with other augmentations.

Fullwood's verse is spirited and vigorous.

1575. *An Italian Grammer Written in Latin by Scipio Lentulo a Neapolitaine and turned in Englishe by H. G.*

Imprinted at London by Thomas Vautroullier dwelling in the Blacke frieres. 1575. Oct. 8vo. Pp. 155. *British Museum*, (2 copies). *Bodleian*. 1578. 8vo.

1587. *La Grammatica di M. S. Lentulo . . . da lui in latina lingua Scritta, & hora nella Italiana & Inglese tradotta da H. G. An Italian Grammar . . . turned into Englishe by H. Granthan. MS. Additions.*

T. Vautrollier, London, 1587. 8vo. *British Museum. Bodleian.*

Dedicated "to the right vertuous Mystres Mary, and Mystres Francys Berkeley daughters to the Right honorable Henry Lorde Berkelye," to whom the translator, Henry Granthan, was tutor.

Quaritch records, *S. Lentuli. Italicae Grammatices Institutio*. Venice. 1578. Sm. 4to.

1578. *Florio his first Frutes; which yeeelde familiar Speech, merie Prouerbs, wittie Sentences, and golden Sayings. Also a perfect Introduction to the Italian and English Tongues.*

London. [T. Dawson. 1578.] 4to. *British Museum*. 1591. 4to. (Lowndes.)

Dedicated to Robert Dudley, Earl of Leicester.

Florio's *First Frutes* consist mainly of simple dialogues in Italian and English.

1578. *A comfortable ayde for Schollers, full of variety of sentences, gathered out of [the work of] an Italian authour, (intituled in that tongue, Specchio de la lingua Latina,) by D. Rowland.*

T. Marshe. London. 1578. 8vo. *British Museum*.

D. Rowland is David Rowland of Anglesey, who subsequently translated from the Spanish the first part of *La Vida de Lazarillo de Tórnes*, by Don Diego Hurtado de Mendoza. (1554. 8vo. *British Museum*.) This novel, the forerunner of Mateo Aleman's *Guzman de Alfarache*, Le Sage's *Gil Blas*, and numerous other imitations in the *gusto picaresco*, became extremely popular and was frequently translated into various languages. Ticknor, (*History of Spanish Literature*, 1872, vol. i, p. 552, Note,) states that above twenty editions of Rowland's English translation, *The Pleasant History of Lazarillo de Tórnes*, (1586. Sm. 8vo. 1596. 4to. *British Museum*) are known.

A lively account of *Lazarillo* will be found in the *Retrospective Review*, vol. ii, p. 133.

1583. *Campo di Fior, or else The Flourie Field of Foore Languages of M. Claudius Desainliens, alias Holiband: For the furtherance of the learners of the Latine, French, English, but chieflie of the Italian Tongue. Dum spiro, spero.*

Imprinted at London by Thomas Vautroullier dwelling in the Blacke-Friers by Lud-gate. 1583. Small 8vo. *Huth*. (16mo.) *British Museum*.

Dedicated to Mistress Luce Harington, daughter of John Harington, Esq.

1591. *Florios Second Frutes to be gathered of twelve Trees of diuers but delightsome tastes to the tongues of Italian and English men. To which is annexed his Gardine of Recreation, yeelding six thousand Italian proverbs. Ital. and Eng.*

Printed for T. Woodcock. London. 1591. 4to. *British Museum.*

Dedicated to Nicholas Saunders of Ewell.

The *Second Frutes* is a collection of Italian and English dialogues, with a reprint of Florio's *Giardino di Riecreatione*.

There is an Italian proverb in *Love's Labours Lost*, iv. 2, which Shakspeare may have taken from Florio, where it is given,

*Venetia, chi non ti vede, non ti pretia;
Ma chi ti vede, ben gli costa.*

Shakspeare puts it,

*Venegia, Venegia,
Chi non te vede, ei non te pregia.*

The proverb occurs in Howell's Letters, with a third variation,

*Venetia, Venetia, chi non te vede, non te pregia,
Ma chi t'ha troppo veduto te dispregia.*

See *The Familiar Letters of James Howell. Edited, Annotated, and Indexed, by Joseph Jacobs.*

London. David Nutt, 1892, the letter "To Robert Brown, Esq., at the Middle-Temple. From Venice, 12 Aug., 1621."

One of Pistol's string of proverbs, in *Henry V.*, ii. 2, "Pitch and pay," is also in Florio's collection; there it is, "Pitch and pay, and go your way."

Compare II. *Poetry, Plays, and Metrical Romances.* Turberville's *Eglogs of the Poet B. Mantuan.* 1567.

1597. *The Italian Schoole-maister: Contayning Rules for the perfect pronouncing of th' italian tongue: With familiar speeches: . . . And certaine Phrases taken out of the best Italian*

Authors. And a fine Tuscan historie called Arnalt & Lucenda. A verie easie way to learne th' italian tongue. Set forth by Clau. Holliband, Gentl. of Bourbonnois.

At London, Printed by Thomas Purfoot. 1597. Sm. 8vo. *Huth. British Museum.*

Dedicated, "To the most vertuous and well giuen Gentleman Maister Jhon Smith."

1608. *The Italian Schoole-maister. Revised and corrected by F. P. an Italian, professor and teacher of the Italian tongue.*

At London, Printed by Thomas Purfoot. 1608. 8vo. *British Museum.* Lowndes gives also 1583, 16mo., and 1591, 16mo.

The editions of 1597 and 1608 contain *Arnalte and Lucenda*. Compare I. *Romances*, Holliband's, *The pretie and wittie Historie of Arnalte and Lucenda*, 1575, and II. *Poetry, Plays, and Metrical Romances*, Leonard Lawrence's poem, *A small Treatise betwixt Arnalte and Lucenda*, 1639.

1598. *A Worlde of Wordes, or Most copious, and exact Dictionarie in Italian and English, collected by Iohn Florio.*

Printed at London, by Arnold Hatfield for Edw. Blount. 1598. 4to. *British Museum* (2 copies).

Dedicated, "To the Right Honorable Patrons of Vertue, Patterns of Honor, Roger Earle of Rutland, Henrie [Wriothesley] Earle of Southampton, Lucie Countesse of Bedford.

It is in this dedication that Florio calls himself, "Resolute John Florio."

1611. *Queen Anna's New World of words, or Dictionarie of the Italian and English tongues, Collected, and newly much augmented by Iohn Florio, Reader of the Italian unto the Soueraigne Maiestie of Anna, Crowned Queene of England, Sootland, France and Ireland, &c. And one of the Gentlemen of hir Royall Priuie Chamber. Whereunto are added certaine necessarie rules and short obseruations for the Italian tongue.*

London, Printed by Melch. Bradwood for Edw. Blount and William Barret. Anno 1611. Folio. With a portrait of Florio, engraved by W. Hole. *British Museum* (2 copies).

An appendix of seventy-three pages, with a separate title-page, gives,

"Necessary Rules and short observations for the True Pronouncing and Speedie Learning of the Italian, collected for Queen Anne."

Dedicated to Queen Anne, in Italian and in English,—

All' ECCELSA ET GLORIOSISSIMA Maestà di Anna, Serenissima Regina d'Inghilterra, di Scòtia, di Francia, & d'Irlànda: Giovanni Florio, suo hum.^{mo} seruitore brama, & augúra il còlmo & godimento d'ogni vera & compita felicità. In sù l'altàre della tua Eccèlsa & Seren.^{ma} MAESTA (al quále ogni nòstro ginòcchio douerebbe inchinarsi), ché le tõe innàte & Reàli virtù (Gloriosissima REGINA) s'hanno erèlto nêl sàcro Tèmpio d'Honóre (chè ogni còure conuerebbe adoràre senza idolatria). Io con ogni humiltà & riuerenza dedico & consàcro quèsto humile vòto, & cón le ginòcchia della mète inchìne ALLA TUA GRANDEZZA DALL' ECCELISO, bàscio le Reatissime mani, volendo viuere & morire. Di túa Gloriosissima & sublime Maestà hum.^{mo} ossequen.^{mo} & inuiolabile súddito & seruitóre Giovanni Florio.

To the IMPERIAL MAIESTIE of the Highest-borne Princes, Anna of Denmarke, by God's permission, Crowned Queene of England, Scotland, France & Ireland, &c. Hir humblest seruant I. F. wisheth all the true felicities, that this world may affoord, and the fullest fruition of the blessednesse that heauen can yeeld. This braine-babe (ô pardon me that title most absolute supreme Minerua) brought with it into the world, now thirteen yeers since, a world of words: Since, following the fathers steps in all obseruant seruice of your most sacred Maiestie, yet with a trauellers minde, as erst Colombus at command of glorious Isabella, it hath (at home) discouered neere halfe a new world: and therefore as of olde some called Scotia of Scota, and others lately Virginia, of

Queenes your Maiesties predecessors : so pardon again (o most Gracious and Glorious) if it dare be entitled Qveen Anna's New world of words, as vnder your protection and patronage sent and set foorth. It shall be my guard against the worst, if not grace with the best, if men may see I beare Minerua in my front, or as the Hart on my necke, I am Diana's, so with heart I may say, This is Qveen Anna's, as the Author is, and shall euer be Your Soueraigne Maiesties inuiolably-devoted subiect and most obliged seruant Iohn Florio.

Florio was appointed reader in Italian to Queen Anne, 1603.

1659. *Vocabolario Italiano & Inglese, A Dictionary Italian & English. Formerly Compiled by John Florio, and since his last Edition, Anno 1611, augmented by himselfe in His life time, with many thousand Words, and Thuscan Phrases. Now most diligently Revised, Corrected, and Compared, with La Crusca, and other approved Dictionaries extant since his Death; and enriched with very considerable Additions. Whereunto is added A Dictionary English & Italian, with severall Proverbs and Instructions for the speedy attaining to the Italian Tongue. Never before Published. By Gio : Torriano An Italian, and Professor of the Italian Tongue in London.*

London, Printed by T. Warren for Jo. Martin, Ja. Allestry, and Tho. Dicas, and are to be sold at the Signe of the Bell in S. Pauls Church-Yard, MDCLIX. Folio. *British Museum.*

Dedicated by the author, "*All' Ill^{mo}. Sig^r. Andrea Riccard, Governatore dell' Honoratissima Compagnia, de' Signori Negotianti di Turchia in Londra, et al Multo Ill^{ro}. Sig^r. Gulielmo Williams Sotto-governatore & a' molto Ill^{ri}. Sig^{ri}. Assistenti di detta Compagnia.*"

Dedicated by the publishers, John Martin, James Allestry, and Thomas Dicas, "To Their most Honoured Friend, Mr. James Stanier, Merchant in London," (a member of the Company of Turkey Merchants).

Torriano's English and Italian dictionary has a separate title-page,—

Vocabolario Inglese & Italiano: A Dictionary English and Italian: Compiled for the use of both Nations. As also a brief Introduction Unto the Italian Tongue: and severall Italian Proverbs, With the English Interpretation to them. Never before Published. By Gio: Torriano, An Italian; and Professor of the Italian Tongue in London.

London. Printed by J. Roycroft for Jo: Martin, Ja: Allestrye, and Tho: Dicas, and are to be sold at the signe of the Bell in S. Pauls Church-Yard. 1659.

Dedicated by the author, in Italian, "*All' Ill^{mo}. Sig^r. Carlo Fra^{co} Guadagni Nobile Fiorentino;*" and in English, "To all who desire to learn the Italian Tongue."

[Another edition.] Reprinted, revised, and corrected by J. D. [avis] M. D. London. 1688-7. Folio. *British Museum*. 1690. Folio. (Allibone.)

The English-Italian Dictionary has a distinct title-page and pagination, and is marked 'second edition.'

Dedicated to Maria d'Este, Queen of England.

Florio on the usefulness of his Dictionarie in the explanation of Italian writers.

Yet heere-hence may some good accrewe, not onelie to truantlie-schollers, which euer-and-anon runne to *Venuti*, and *Alunno*; or to new-entred nouices, that hardly can construe their lesson; or to well-forwarde students, that haue turnd ouer *Guazzo* and *Castiglione*, yea runne through *Guarini*, *Ariosto*, *Tasso*, *Boccace*, and *Petrarche*: but euen to the most compleate Doctor; yea to him that best can stande *All'erta* for the best Italian, heereof sometimes may rise some vse: since, haue he the memorie of *Themistocles*, of *Seneca*, of *Scaliger*, yet is it not infinite, in so finite a body. And I haue seene the best, yea naturall Italians, not onely stagger, but euen sticke fast in the myre, and at last giue it ouer, or giue their verdict with An *ignoramus*. *Boccace* is prettie hard, yet vnderstood: *Petrarche* harder, but explained: *Dante* hardest, but commented. Some doubt if all aright. *Alunno* for his

foster-children hath framed a worlde of their wordes. *Venuti* taken much paines in some verie fewe authors; and our *William Thomas* hath done prettilie; and if all faile, although we misse or mistake the worde, yet make we vp the sence. Such making is marring. Naie all as good; but not as right. And not right, is flat wrong. One saies of *Petrarche* for all: A thousand strappadas coulde not compell him to confesse what some interpreters will make him saie he ment. And a Iudicious gentleman of this lande will vphold, that none in England vnderstands him thoroughly.

1598, Florio, *A Worlde of Wordes, Epistle dedicatorie*, p. [4-5.]

1612. *The Passenger: of Benvenuto Italian, Professour of his Natiue Tongue, for these nine yeeres in London. Divided into two Parts, containing seauen exquisite Dialogues in Italian and English: The Contents whereof you shall finde in the end of the Booke. . . .*

London: Printed by T. S. for John Stepneth, and are to be solde at his Shop at the West-end of Paules Church. 1612. 4to. *Huth.*

Dedicated to Prince Henry.

The *British Museum* title runs,—

Il Passaggiere di Benvenuto Italiano diviso in due parti, che contengano [sic] sette esquisiti Dialoghi, etc. 2 pts. Ital. and Eng.

Stampato da T. S., per R. Redmer, Londra, 1612. 4to. Pp. 611. British Museum, (3 copies).

The Passenger contains numerous quotations from the chief Italian poets, translated without rhyme, but rhythmically, apparently by Benvenuto himself.

Benvenuto is also the author of a vehement attack upon the temporal power of the papacy, published, in London, in Italian, in 1617.

See *Scala Politica dell' Abominazione e Tirannia Papale*. 1617.

1617. ἩΓΕΜΩΝ Εἰς τὰς ΤΑΩΞΞΑΣ.


id est,

*Ductor in Linguas,**The Guide into Tongues.*

Cum illarum harmonia, & Etymologiis, Originationibus, Rationibus, & Derivationibus, in omnibus his undecim Linguis, viz:

- | | |
|-----------------------------|--|
| 1. <i>Anglica.</i> | 7. <i>Hispanica.</i> |
| 2. <i>Cambro-Britanica.</i> | 8. <i>Lusitanica seu Portugallica.</i> |
| 3. <i>Belgica.</i> | 6. <i>Italica.</i> |
| 4. <i>Germanica.</i> | 9. <i>Latina.</i> |
| 5. <i>Gallica.</i> | 10. <i>Graeca.</i> |
| | 11. <i>Hebrea, &c.</i> |

Quae etiam ita ordine, & sono consentientes, collocatae sunt, ut faciliè & nullo labore, unusquisq; non solum, Quatuor, Quinque, vel plures illarum, quam optime memoria tenere, verum etiam (per earum Etymologias) sub Nomine, Naturam, Proprietatem, Conditionem, Effectum, Materiam, Formam, vel finem rerum, rectè nosse que at; Discrepans ab aliis Dictionariis unquam antehac editis.

Item explicatio vocabulorum forensium Juris Anglicani, & Descriptio Magistratum & Titulorum dignitatum, hac nota  *per totum Opus insignita.*

Opus omnibus humanioris literaturae amatoribus valdè necessarium & delectabile, imprimis Nostratibus qui nullo negotio ex Angloana, caeteras linguas cum earum Etymologiis, ordine Alphabetico, invenire possunt, denig, [denique] Extra-neis, si ex his congestis, Alphabetum unius vel plurium aliarum linguarum, sibi cum numeris Arithmeticis concinnare voluerunt.


Opera, Studio, Industria, Labore & Sumptibus Johannis Minshaei in lucem editum & impressum. Anno 1617.

The Guide into the tongues.

With their agreement and consent one with another, as also their Etymologies, that is, the Reasons and Derivations of all or the most part of wordes, in these eleuen Languages, viz:

- | | |
|-----------------------------|-------------------------|
| 1. <i>English.</i> | 7. <i>Spanish.</i> |
| 2. <i>British or Welsh.</i> | 8. <i>Portuguez.</i> |
| 3. <i>Low Dutch.</i> | 6. <i>Italian.</i> |
| 4. <i>High Dutch.</i> | 9. <i>Latine.</i> |
| 5. <i>French.</i> | 10. <i>Greeke.</i> |
| | 11. <i>Hebrew, etc.</i> |

Which are so laid together (for the help of memory) that any one with ease and facilitie, may not only remember 4. 5. or more of these Languages so laid together, but also by their Etymologies under the Name know the Nature, Propertie, Condition, Effect, Matter, Forme, Fashion or End of things there-under contayned, differing from all other Dictionaries euer heretofore set forth.

Also the Exposition of the Termes of the Lawes of this Land, drawne from their originall the Saxon and Norman tongues, with the description of the Magistracies, Offices, and Officers, and Titles of Dignities, noted with this hand  throughout the whole Booke.

A worke for all Louers of any kinde of Learning, most pleasant and profitable, especially for those of our owne Nation, when by order of the English Alphabet, they may find out 10 other Tongues, with their Etymologies, most helpfull to Memory, to Speake or Write, then to Strangers, if they will draw out of these one or more Languages, and place them in order of Alphabet and Table, and referre them by figures into this Booke, as they shall best like of.

By the Industrie, Studie, Labour, and at the charges of John Minshue Published and Printed. Anno 1617. Folio. British Museum (5 copies).

Cum Gratia & Priuilegio Regiae Maiestatis, & vendibiles extant Londini, apud Johannem Browne Bibliopolam in vico vocato little Brittain.

And are to be sold at John Brownes shop a Bookeseller in little Brittain in London.

Dedicated to King James I., as follows,—

Potentissimo clementissimo que, necnon omni scientiarum divinarum et humanarum eruditione instructissimo, Jacobo

*Magnae Britanniae Monarchae, Franciae, & Hiberniae Regi,
ac Fidei Defensori, &c.*

Minshaei

*Emendatio, vel à mendis Expurgatio, seu Augmentatio sui
Ductoris in Linguas,*

The Guide into Tongues.

*Cum illarum Harmonia, & Etymologijs, Originationibus,
Rationibus, & Derivationibus in omnibus his novem Linguis,
viz :*

- | | | |
|---------------|---------------|------------------|
| 1. Anglica. | 4. Gallica. | 7. Latina. |
| 2. Belgica. | 5. Italica. | 8. Graeca. |
| 3. Germanica. | 6. Hispanica. | 9. Hebraea, etc. |

*Quae etiam ita ordine & sono consentientes, collocatae sunt,
ut facillime & nullo labore, unusquisque non solum, Quatuor,
Quinque, vel plures illarum, quam optime memoria tenere, verum
etiam (per earum Etymologias) sub Nomine, Naturam, Pro-
prietatem, Conditionem, Effectum, Materiam, Formam, vel finem
rerum, recte nosse queat; Discrepans ab aliis Dictionariis
unquam antehac editis.*

*Item explicatio vocabulorum forensium Juris Anglicani, &
Descriptio Magistratum, & Titulorum dignitatum, hac nota
☞ per totum Opus insignita.*

*Item adiiciuntur Etymologiae sacrae Scripturae, Adam, Evae,
Cain, Abel, Seth, &c. Cum Etymologijs Regionum, Urbium,
Oppidorum, Montium, Fontium, Fluviorum, Promontiorum,
Portuum, Sinuum, Insularum, Marium, Virorum, Mulierum,
Deorum, Stagnorum, Sylvarum, Solitudinum, Populorum, Vico-
rum, Speluncarum, ac aliarum rerum notatu dignarum quae
insigniuntur hac nota per totum Opus (†).*

*Opus omnibus humanioris literaturae amatoribus valde neces-
sarium & delectabile, imprimis nostratibus, qui nullo negotio
ex Anglicana, caeteras linguas cum earum Etymologijs, ordine
Alphabetico, inuenire possunt; denique Extraneis, si ex his con-
gestis, Alphabetum unius vel plurium aliarum linguarum, sibi
cum numeris Arithmeticis concinnare voluerunt.*

Opera, Studio, Industria, Labore & Sumptibus Johannis Minshaei in lucem editum & impressum, 22^o Julij, Anno 1625.


Secunda Editio.

The Guide into the Tongues.

With their agreement and consent one with another, as also their Etymologies, that is, the Reasons and Deriuations of all or the most part of words, in these nine Languages, viz.

- | | | |
|-----------------------|--------------------|------------------------|
| 1. <i>English.</i> | 4. <i>French.</i> | 7. <i>Latine.</i> |
| 2. <i>Low Dutch.</i> | 5. <i>Italian.</i> | 8. <i>Greeke.</i> |
| 3. <i>High Dutch.</i> | 6. <i>Spanish.</i> | 9. <i>Hebrew, etc.</i> |

Which are so laid together (for the helpe of memorie) that any one with ease and facilitie, may not only remember, foure, fve, or more of these Languages so laid together, but also by their Etymologies under the Name know the Nature, Propertie, Condition, Effect, Matter, Forme, Fashion, or End of things thereunder contained, differing from all other Dictionaries euer heretofore set forth.

Also the Exposition of the Termes of the Lawes of this Land, drawne from their originall the Saxon and Norman Tongues, with the description of the Magistracies, Offices, Officers, and Titles of Dignities, noted with this  thorowout the whole Booke.

Item, There are added the Etymologies of proper names of the Bible, Adam, Eve, Cain, Abel, Seth, &c. with the Etymologies of Countries, Cities, Townes, Hilles, Riuers, Flouds, Promontories, Ports, Creekes, Islands, Seas, Men, Women, Gods, People, and other things of note, which are marked with this marke (†) thorow the whole Worke.

By the Industrie, Studie, Labour, and at the Charges of John Minshue Published and Printed. 22^o July, Anno 1625.

The Second Edition.

London.

Printed by John Haviland, and are by him to be sold at his House in the little Old-Baily in Eliots Court. M.DC.XXVII. *British Museum* (another copy in the *British Museum*, with a different title-page, bears the date 1626.)

Dedicated, "*Reuerendissimo Presuli, necnon Honoratissimo Domino, Ioanni, diuina Prouidentia, Episcopo Lincolnensi, & Magni Sigilli totius Angliae Custodi.*"

In a time of long titles, the longest title yet!

1640. *The Italian Tutor, or a New and most Compleat Italian grammar to which is annexed A display of the Monasillable Particles of the language, by way of alphabet. As also certaine dialogues made up of Italianismes, or Niceties of the Language, with the English to them.* 2 pts.

T. Paine. London. 1640. 4to. *British Museum.* 1673. 8vo.

By Gio. Torriano, editor of the third edition of Florio's *A Worlde of Wordes*. 1659. *The Catalogue of Early English Books* (to 1640) prints the surname, 'Sorriano,' which is surely an error.

1660. *Lexicon Tetraglotton, an English-French-Italian-Spanish Dictionary: Whereunto is adjoined A large Nomenclature of the proper Terms (in all the four) belonging to the several Arts and Sciences, to Recreations, to Professions both Liberal and Mechanick, &c. Divided into Fiftie two Sections; With another Volume of the Choicest Proverbs In all the said Touns, (consisting of diuers compleat Tomes) and the English translated into the other Three, to take off the reproch which useth to be cast upon Her, That She is but barren in this point, and those Proverbs She hath are but flat and empty. Moreover, there are sundry familiar Letters and Verses running all in Proverbs, with a particular Tome of the British or old Cambrian Sayed Sawes and Adages which the Author thought fit to annex hereunto, and make Intelligible, for their great Antiquity and Weight: Lastly, there are five Centuries of New Sayings, which, in tract of Time, may serve for Proverbs to Posterity. By the Labours and Lucubrations of James Howell, Esq.;*

Senesco, non, segnesco.

London, Printed by J. G. for Samuel Thomson at the Bishops head in St. Pauls Church-yard. 1660. Folio. *British Museum. Peabody.*

Dedicated, "To his Majesty Charles the Second, Third Monarch of Great Britain," etc.

The *Proverbs* were published separately in 1659, as *Proverbs or old Sayed Saws and Adages in English or the Saxon tongue, Italian, French, and Spanish: Whereunto the British [i. e. Welsh] for their great Antiquity and weight are added."*

Among other attractions of this extraordinary compilation are three introductory

Poems by the Author

Touching the Association of the English Tounge with the French, Italian, and Spanish, etc.

I.

France, Italy and Spain, ye sisters three,
 Whose Touns are branches of the Latian tree,
 To perfect your odd Number, be not shy
 To take a Fourth to your society,
 That high Teutonick Dialect which bold
 Hengistus with his Saxons brought of old
 Among the Brittaines, when by Knife and Sword
 He first of England did create the word ;
 Nor is't a small advantage to admitt,
 So Male a speech to mix with you, and knitt,
 Who by her Consonants and tougher strains
 Will bring more Arteries 'mong your soft veins,
 For of all touns Dutch hath most nerves and bones,
 Except the Pole, who hurles his words like stones.
 Some feign that when our Protoplastick sire
 Lost Paradis by Heavens provoked ire,
 He in Italian tempted was, in French
 Fell a begging pardon, but from thence
 He was thrust out in the high Teuton Tounge,
 Whence English (though much polished since) is sprung.

This Book is then an inlaid peece of art,
 English the knots which strengthen every part,
 Four languages are here together fix'd,
 Our Lemsters Ore with Naples silk is mix'd,
 The Loire, the Po, the Thames, and Tagus glide
 All in one bed, and kisse each others side,
 The Alps and Pyrenean mountains meet,
 The rose and flower-de-luce hang in one street :
 May Spain and Red-capt France a league here strike,
 If 'twixt their Kings and Crowns there were the like,
 Poore Europe should not bleed so fast, and call
 Turbands at last unto her Funerall.

1673. *The Italian reviv'd, or Introduction to the Italian Tongue.* [By Giovanni Torriano.]

London. 1673. 8vo. (Lowndes.) 1689. 8vo. (Allibone.)

d. PROVERBS.

1581. *A Briefe Discourse of Royall Monarchie, as the best Common-Weale. . . . Whereunto is added by the same* [Charles Merbury] *a Collection of Italian Proverbes, etc.*

T. Vautrollier, London, 1581. 4to. *British Museum* (2 copies).

The *Proverbes* have a distinct pagination and titlepage, which reads,

Proverbi vulgari, raccolti in diversi luoghi d'Italia, etc.

Prefixed to this work is the note, "Approbation of Mr. T. Norton, counsellor and solicitor of London, appointed by the bishop of London."

[1584?] *The booke of prittie conceites, taken out of Latin, Italian, French, Dutch and Englishe. Good for them that loue alwaies newe conceites.*

Printed for E. White, London [1584?]. 8vo. Black letter. *British Museum.*

1584. *The Welspring of wittie Conceites: containing a Methode, aswel to speake, as to endight (aptly and eloquently) of sundrie Matters: as (also) see great varietie of pithy Sentences, vertuous sayings and right Moral Instructions: No lesse pleasant to be read, then profitable to be practised, either in familiar speech or by writing, in Epistles and Letters. Out of Italian by W. Phist. Student. Wisdom is like a thing fallen into the water, which no man can finde, except it be searched to the bottome.*

At London. Printed by Richard Jones, dwelling at the Signe of the Rose and the Crowne, neere Holburne Bridge. 1584. 4to. Black letter. 51 leaves. *Bodleian*.

Besides the translation, Phist. (Phiston) added other matter, "partly the invention of late writers and partly mine own."

The Welspring is a series of letters containing the merest commonplaces of morals. Collier says there is not a single original remark, nor one allusion of a local or personal character.

1590. *The Quintessence of Wit, being A corrant comfort of conceites, Maximies [sic] and politicke deuises, selected and gathered together by Francisco Sansouino. Wherin is set foorth sundrye excellent and wise sentences, worthie to be regarded and followed. Translated out of the Italian tung, and put into English for the benefit of all those that please to read and understand the works and worth of a worthy writer.*

At London, Printed by Edward Allde, dwelling without Cripplegate at the signe of the gilded Cuppe. Octobris 28. 1590. 4to. Black letter. 108 leaves. *Huth. British Museum*. Also, 1596 and 1599.

The arms of the translator, Captain Robert Hitchcock, of Caversfield, County Bucks, are engraved on sig. E 2, verso. A note at the end of the volume reads,—“This saide Captaine Hichcock seruuing in the Lowe Cuntries, Anno. 1586 with two hundreth Souldiours: brought from thence with this Booke, the second booke of Sansouinos politick Conceites, which shall

be put to the Printing so soon as it is translated out of the Italian into English." No second volume, however, is known to have appeared.

The work consists of 803 aphorisms, which form the first book of Sansovino's *Propositioni overo Considerationi in materia di cose di Stato, sotto titolo di Avvertimenti, Avvedimenti Civili, & Concetti Politici di M. F. Guicciardini, G. F. Lottini, F. Sansovino*. [Edited by F. Sansovino.] *Vinegia*. 1583. 4to. *British Museum*.

In a dedicatory Epistle "to the Right Worshipfull Maister Robert Cicell, Esquire, one of the sonnes of the Right Honorable the Lord High Treasurer of England," Captain Hitchcock observes, "this book though it be printed in common paper, yet was it not penned in ordanarye discourses; it spreadeth it self like a tree that hath many braunches, whereon some bowe is greater then another, and yet the fruite of them all are alike in taste, because no soure crabbes were graffed where sweet apples should growe, nor no bitter oranges can be gathered where sweet powngarnets are planted; the excellency of this fruit must be sencibly felt and tasted with a well seasoned minde and iudgement, and the delicatenes therof must be chewed and chawed with a chosen and speciall spirite of understanding, not greedily mumbled up and eaten as a wanton eates peares that neuer were pared. Philosophie and farre fetched knowledge may not be handled and entertained like a Canterbury tale, nor used like a riding rime of Sir Topas."

I quote one maxim as a sample of the rest,— "That commonwealth where iustice is found for the poore, chastisement for those that be insolent & tirants, weight and measure in those things which are solde for the use of man, exercise and discipline amongst yong men, small covetousnes amongst olde persons, can neuer perishe."

1590. *The Royal Exchange. Contayning sundry Aphorismes of Phylosophie, and golden principles of Morrall and*

natural Quadruplicities. Under pleasant and effectuall sentences, dyscouering such strange definitions, deuisions, and distinctions of vertue and vice, as may please the grauest Cittizens, or youngest Courtiers. Fyrst written in Italian and dedicated to the Signorie of Venice, nowe translated into English, and offered to the Cittie of London. Rob. Greene, in Artibus Magister.

At London, Printed by I. Charlewood for William Wright. Anno Dom. 1590. 4to. *Chetham Library, Manchester*, probably a unique exemplar. *The Life and Complete Works in Prose and Verse of Robert Greene, M. A.* In 12 volumes. Vol. VII. *The Huth Library.* A. B. Grosart. 1881-83. 8vo. 50 copies only. *Peabody. Yale University.*

Dedicated to the right honourable Sir John Hart, Knight, Lorde Mayor of the Cittie of London: and to the right worshipfull Ma. Richard Gurney, and Ma. Stephen Soame, Sheriffes of the same Cittie.

In his dedicatory epistle to Sir John Hart, Greene says,—
 “Hauing (right Honorable and Worshipful) read ouer an Italian Pamphlet, dedicated to the Signorie of Venice, called *La Burza Reale*, full of many strange & effectuall Aphorismes, ending in short contriued Quadruplicities, translating it into our vulgare English tongue, & keeping the tytle, which signifieth the *Royall Exchange*, I presumed, as the Italian made offer of his worke to the Venetian state, so to present the imitation of his labours to the pyllers of thys honourable Cittie of London, which to counteruaile theyr *Burza Reale*, haue a *Royall Exchange*: flourishing with as honorable Merchants, as theirs with *valorosissimi Mercadori*.”

The dedication, “To the right honourable Cittizens of the Cittie of London,” sets forth some of the wares to be had at this *Royall Exchange*,—

“heere you may buy obedience to God, performed in the carefull mayntenaunce of his true religion, here you shal see curiously sette our reuerence to Magistrates, fayth to freendes, loue to our neyghbours, and charitie to the poore: who couets

to know the duety of a Christian, the offyce of a Ruler, the calling of a Cittizen: to be breefe, the effects Tullie pende down in his Offices, eyther for the embracing of vertue, or shunning of vice, let hym repayre to this *Royall Exchange*, and there he shall find himselfe generally furnished."

The 'Quadruplicities' are arranged in alphabetical order, according to the Italian, and are sometimes doubled, making an octave of aphorisms: after the set, or sets, comes a short comment, usually taken from some classical source. I cite a few 'Quadruplicities,' to illustrate,—

Dottore.

A Teacher.

- | | | |
|---|---|--|
| <p>Four things doe
belong unto a
Teacher.</p> | { | <ol style="list-style-type: none"> 1. In the day to looke over the Lecture he hath. 2. In the night by meditation to call it to memorie. 3. Priuatly to resolute his schollers in al doubts. 4. To be affable with them. |
|---|---|--|

(This is the first of two Quadruplicities on this theme.)

Pouerta.

Pouertie.

- | | | |
|---|---|--|
| <p>Four Artes doo
impouerish a man.</p> | { | <ol style="list-style-type: none"> 1. Grammer. 2. Lodgicke. 3. Arithmeticke. 4. And Geometrie. |
|---|---|--|

By this, the Author meaneth as I gesse, that all liberall Artes decay, that deuotion towards learning is colde, and that it is the poorest condition to be a Scholler, all Artes fayling but Diuinitie, Law, and Phisicke, the one profiting the soule, the second the purse, the third the bodie.

The last 'Quadruplicity' but one is this,—

Vita.

Lyfe.

- | | | |
|--|---|---|
| <p>Four things doo
prolong a man's life.</p> | { | <ol style="list-style-type: none"> 1. To liue soberlie. 2. To dwell with freends. 3. A wholesome scituation. 4. A quiet and a merry mind. |
|--|---|---|

Nestor, who as Homer and other Historiographers doo retort, liued three ages, beeing demaunded by Agamemnon what was the causes of his so long life, aunswered, the first or primarie cause, was the decrees of the Gods, the second, frugalitie in dyet, want of care and of melancholie. If you will die olde, (sayth Hermogenes) lyue not in Law-places, eschew delicates, and spend thy idle time in honest and merry companie.

1613. *Amphorismes Civill and Militarie, amplified with Authorities, and exemplified with History, out of the first Quarterne of F. Guicciardine* [by Sir Robert Dallington]. (A briefe Inference upon Guicciardine's digression, in the fourth part of the first Quarterne of his *Historie*; forbidden the impression and effaced out of the originall by the Inquisition.)

Imprinted for E. Blount, London. 1613. Folio. 2 pts. *British Museum*. 1615. Folio. (Lowndes.) 1629. Folio. *British Museum*.

The first edition of this book here noted is the presentation copy to Prince Charles, afterwards King Charles I, and there is a portrait of the Prince in his thirteenth year on the verso of the titlepage. The second edition contains a translation of the inhibited digression (sixty-one pages in all); it is a satirical discussion of the authority of the popes.

Guicciardini's history was published in 1561, folio and octavo.

L'istoria d'Italia di F. G. pp. 1299. [Edited by Agnolo Guicciardini.] *L. Torret[ino]: Firenze.* 1561. 8vo. *British Museum* (2 copies). Also, *Fiorenza.* 1561. Folio. *British Museum*.

1633. *Bibliotheca scholastica instructissima. Or, Treasure of Ancient Adagies and Sententious Proverbs, selected out of the English, Greeke, Latene, French, Italian, and Spanish, etc. Excudebat M. F. Impensis Richardi Whitaker, Londini,* 1633.

8vo. *British Museum*. Also, *Londini*. 1654. 8vo. *British Museum*.

By Thomas Draxe. A posthumous publication whose preface is dated, "Harwich, Julii 30, 1615."

1659. *Proverbs English, French, Dutch, Italian, and Spanish. All Englished and Alphabetically digested. By N. R. Gent.*

London, Printed for Simon Miller at the Star in Pauls Church-yard. 1659. Sm. 8vo.

1660. *Choice Proverbs and Dialogues in Italian and English. Also, delightfull stories and apothegms, taken out of famous Guicciardine. Together with the Warres of Hannibal against the Romans; an history very usefull for all those that would attain to the Italian tongue. Published by P. P., an Italian, and Teacher of the Italian Tongue.*

Printed by E. C. London. 1660. 8vo. Pp. 304. *British Museum*.

Besides Guicciardini's *Avvertimenti Politici*, edited by Sansovino, Lodovico Guicciardini edited from his uncle's writings,

I precetti et sententie piu notabili in materia di stato di M. F. G. [uicciardini].

Anversa. 1585. 4to. *British Museum*.

See *Quintessence of Wit*. 1590.

1666. *Piazza Universale di Proverbi Italiani: Or, A Common Place of Italian Proverbs and Proverbial Phrases. Digested in Alphabetical Order by way of Dictionary: Interpreted, and occasionally Illustrated with Notes. Together with a Supplement of Italian Dialogues. Composed by Gio: Torriano, an Italian, and Professor of the Tongue.*

London, Printed by F. and T. W. for the Author. Anno Dom. 1666. Folio. (Lowndes. Allibone.)

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a. Religion and Theology.

- 1547. Five Sermons [by Bernardino Ochino].
- 1548. Sermons of the ryght famous Master Bernardine Ochine.
- 1549. A Tragedie or Dialoge of the Primacie of the Bishop of Rome.
- [1550?] A discourse or traictise of Peter Martyr Vermill.
- [1550?] Certayne Sermons [by Bernardino Ochino].
- [1550?] Fouretene Sermons [by Bernardino Ochino.]
- 1550. The Alcaron of the Barefote Friars.
- 1550. An Epistle [from Peter Martyr to the Duke of Somerset].
- 1550. An Epistle of the famous Doctour Mathewe Gribalde.
- 1564. Most fruitfull and learned Commentaries [on the Book of Judges.]
- [1566.] Pasquine in a Traunce.
- 1568. The Fearfull Fancies of the Florentine Couper.
- 1568. Most learned and fruitfull Commentaries [on the Romans.]
- 1569. Most Godly Prayers.
- 1576. The Droomme of Doomes Day.
- 1576. The Mirror of Mans lyfe.
- 1576. An Epistle for the godly Bringing up of Children.
- 1576. A brief Exposition of the XII Articles of our Fayth.
- [1580?] A brief Treatise concerning the use and abuse of Dauncing.
- 1580. Certaine Godly and very profitable Sermons.
- 1583. The Common Places of Doctor Peter Martyr.
- 1584. The contempts of the world and the vanitie thereof.
- [1600?] How to meditate the Misteries of the Rosarie.
- 1606. A full and satisfactorie answer [to Pope Paul V.].
- 1606. A Declaration of the Variance [between Pope Paul V. and the Venetians.]
- 1606. Meditations uppon the Passion.
- 1608. A true copie of the Sentence of the high Councell of tenne.
- 1608. Newes from Italy of a second Moses.
- 1608. This History of our B. Lady of Loreto.
- [1609.] *Flos Sanclorum.* The Lives of the Saints.
- [1615?] Certaine devout considerations of frequenting the Blessed Sacrament.
- 1616. A manifestation of the motives [of M. A. de Dominis].
- 1617. A Sermon preached the first Sunday in Advent [by M. A. de Dominis].
- 1618. The rockes of Christian Shipwracke.
- 1619. The life of the Holy Mother Suor Maria Maddalena de Patsi.
- 1620. The Historie of the Council of Trent.
- 1620. A Relation of the Death of the most illustrious Lord Sig^r Troilo Sauelli.

- 1620. Good News to Christendome.
- 1621. The Treasure of Vowed Chastity.
- 1623. M. A. de Dominis declares the cause of his Returne out of England.
- 1624. The Psalter of Jesus.
- 1625. The Free Schoole of Warre.
- 1626. The History of the quarrels of Pope Paul V. with the State of Venice.
- 1626. The Seaven Trumpets of Brother B. Saluthius [of the Order of St. Francis].
- 1627. The Life of B. Aloysius Gonzaga.
- 1628. A discourse upon the Reasons of the Resolution, etc.
- 1632. *Fuga Saeculi*, or the Holy Hatred of the World.
- 1632. The Admirable Life of S. Francis Xavier.
- 1638. The Hundred and Ten Considerations of Signior J. Valdesso.
- 1644. St. Paul's Late Progres upon Earth.
- 1651. The Life of the most Learned Father Paul.
- 1657. A Dialogue of Polygamy.
- 1855. [1548, ms.] The Benefit of Christ's Death.

b. Science and the Arts.

- 1543. The most excellent workes of chirurgerye [of Giovanni da Vigo].
- 1548. The Secretes of the reverende maister Alexis of Piemount.
- [1560?] The arte of ryding and of breakinge greate Horses.
- 1560. The Arte of Warre.
- 1562. The Castel of Memorie.
- 1562. The pleasaunt and wittie playe of the Cheasts [Chess].
- 1563. Onosandro Platonico, of the Generall Captaine and of his office.
- 1565. *Chirurgia parua Lanfranci*.
- 1574. A Direction for the Health of Magistrates.
- [1579.] A Joyfull Jewell. Containing preservatives for the Plague.
- 1580. A short discours uppon chirurgerie.
- 1584. The Art of Riding ["out of Xenophon and Gryson," i. e., Federico Grisone].
- 1584. The Art of Riding [by Claudio Corte].
- 1586. Naturall and Artificiall Conclusions.
- 1588. Most briefe Tables.
- 1588. Three Bookes of Colloquies concerning the Arte of Shooting.
- 1588. [*Il Padre di Famiglia*.] The Housholders Philosophie.
- 1594. G. di Grassi his true Arte of Defence.
- 1594. *Examen de Ingenios*. The Examination of Mens Wits.
- 1595. A most strange and wonderfull prophesie.
- 1595. Vincentio Saviolo his Practise.
- 1596. A Booke of Secrets.
- 1597. *Ludus Scacchiae*: Chesse-play.

- 1598. *Epulario*, or the Italian Banquet.
- 1598. A Tracte containing the Artes of curious Paintinge, Carvinge, & Buildinge.
- 1602. The Theoriques of the seven Planets.
- 1611. The first (—the fift) booke of Architecture.
- 1618. *Opiologia*, or a Treatise concerning the nature and use of Opium.
- 1622. The Italian Prophecier.
- 1623. A Revelation of the secret spirit [alchemy].
- 1624. A Strange and Wonderfull Prognostication.
- 1634. *Hygiasticon*: or the right course of preserving Life and Health.
- 1638. A Learned Treatise of Globes.
- 1658. Natural Magick.

c. Grammars and Dictionaries.

- 1550. Principal Rules of the Italian Grammer.
- 1568. The Enimie of Idlenesse.
- 1575. An Italian Grammer.
- 1578. Florio his first Frutes.
- 1578. A comfortable ayde for Schollers.
- 1583. *Campo di Fior*, or else The Flourie Field of Foore Languages.
- 1591. Florios Second Frutes.
- 1597. The Italian Schoole-maister.
- 1598. A Worlde of Wordes.
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- 1617. 'ΗΓΕΜΩΝ ΕΙΞ ΤΑΞ ΤΑΩΞΞΑΞ. The Guide into Tongues.
- 1640. The Italian Tutor.
- 1660. Lexicon Tetraglotton.
- 1673. The Italian reviv'd, or Introduction to the Italian Tongue.

d. Collections of Proverbs.

- 1581. A Collection of Italian Proverbes.
- [1584?] The booke of prittie conceites.
- 1584. The Welspring of wittie Conceites.
- 1590. The Quintessence of Wit.
- 1590. The Royal Exchange.
- 1613. *Amphorismes Civill and Militarie.*
- 1633. *Bibliotheca scholastica instructissima*, Or, *Treasurie of Ancient Adagies.*
- 1659. Proverbs English, French, Dutch, Italian, and Spanish.
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B. W.....	f. 1625.
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Brent, Sir Nathaniel, Warden of Merton College.....	1573 (?) - 1652.
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Chilmead, John [Edmund?].....	1610-1654.
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G. J. or I.....	f. [1615?].
Gale, Thomas.....	1507-1587.
Gascoigne, George.....	1525 (?) - 1577.
Glemhan, Charles.....	f. 1569.
Golding, Arthur.....	1536 (?) - 1605 (?)
Grantham, Henry.....	f. 1571-1587.
Greene, Robert.....	1560 (?) - 1592.
H. G.....	f. 1574-1588.
Hall, or Halle, John.....	1529 (?) - 1566 (?)
Hawkins, Henry.....	1571 (?) - 1646.
Haydocke, Richard.....	f. 1598-1605.
Heigham, John.....	f. 1614-1631.
Herbert, George.....	1593-1633.

Hester, John.....	d. 1593.
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Hollyband, Claudius (Desainliens, Claude).....	fl. 1575-1583.
Howell, James.....	1594 (?) - 1666.
K. I. or T.....	fl. [1580?].
K. T.....	fl. 1588.
Kerton, Henry.....	fl. 1576.
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Price, Thomas.....	fl. 1608.
B. N. Gent.....	fl. 1659.
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Rowbotham, James.....	fl. 1562.
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S. R.....	fl. 1627.
S. T. (Nicholas Ferrar?).....	fl. 1634.
Thomas, William.....	Executed, May 18, 1554.
Udall, Nicholas.....	1506-1564.
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Warde, William.....	fl. 1558.
Whitehorne, Peter.....	fl. 1560.

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Alessio Piemontese.....	fl. 1557.

Alunno, Francesco.....	f. 1543.
Ambrogini, Angelo (Poliziano).....	1454-1494.
Androzzi, Fulvio.....	?
Bagno, Timoteo da.....	f. 1604.
Balbani, Niccolò.....	f. 1581-1596.
Benvenuto ———.....	f. 1612.
Borromeo, S. Carlo.....	1538-1584.
Cambi, Bartolommeo.....	?
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Villegas, Alfonso da.....	?

MARY AUGUSTA SCOTT.

ELIZABETHAN TRANSLATIONS FROM THE ITALIAN

THE TITLES OF SUCH WORKS NOW FIRST COLLECTED AND
ARRANGED, WITH ANNOTATIONS

FOURTH PAPER MISCELLANEOUS TRANSLATIONS

1. VOYAGES AND DISCOVERY
2. HISTORY AND POLITICS
3. MANNERS AND MORALS
4. ITALIAN AND LATIN PUBLICATIONS IN ENGLAND

BY
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IV. MISCELLANEA.

INTRODUCTION.

In 1894, while preparing my doctor's thesis at Yale University, on the subject, "*The Elizabethan Drama, especially in its Relations to the Italians of the Renaissance*," I began to study the Italian sources of the English dramatic poetry of the age of Elizabeth. Many of the plays are dramatized versions of *novelle*, which, in translation, were so popular at that time. But I soon found that romantic fiction by no means exhausted the treasure-trove of Renaissance literature upon which the great dramatists drew so largely, both for their matter and their inspiration. Italian discovery, history, science, manners, music, all that Italy had so abundantly contributed to the general stock of intellectual wealth, was becoming more and more familiar to the eager, open, impressionable minds of Elizabethan Englishmen, and almost everything of importance that appeared in France and Spain was sooner or later pressed into the service of English genius. So I purposely set aside the main subject of my inquiry, the Italian sources of Elizabethan plays, until I had made a collection, as complete as possible, of all the translations from the Italian during the Elizabethan period, understanding by that, the entire cycle of the great drama, approximately from the accession of Edward VI. to the Restoration, from 1549 to 1660. With this paper, Part IV, I now complete the bibliography. Part I, comprising 70 numbers, on "*Romances in Prose*," will be found in the *Publications of the Modern*

Language Association, Vol. x, No. 2, June, 1895; Part II, 82 numbers on "Poetry, Plays, and Metrical Romances," *Ibid.*, Vol. xi, No. 4, December, 1896; and Part III, 111 titles on 'Miscellaneous Translations,' *Ibid.*, Vol. xiii, No. 1, January, 1898. The present paper, an account of 139 translations, is the second half of Part III, and as that dealt with religion and theology, science and the arts, grammars and dictionaries, and proverbs, so this instalment of *Miscellanea* treats of voyages and discovery, history and politics, manners and morals, and Italian and Latin publications in England. The whole bibliography, corrected to date, consists of 411 translations, representing a total of 219 English translators, and 223 Italian authors.

The two hundred and nineteen Englishmen include, directly or indirectly, every considerable writer of the period. Bacon is not here, but his friend, Sir Toby Matthew, the most 'Italianated' Englishman of his time, translates the *Moral Essays* into Italian, and dedicates them to Cosmo, Grand Duke of Tuscany, eulogizing his lifelong friend for "having all the thoughts of that large heart of his set upon adorning the age in which he lives, and benefitting as far as possible the whole human race." Shakspeare is not here, but Shakspeare is the soul of the romantic drama, and the English romantic drama not only went to Italian literature for its subjects, but it borrowed from the Italian drama much of its machinery, the chorus, the echo, the play within the play, the dumb show, the ghosts of great men as Prologue, apparatus in general, and physical horrors *ad terrorem*. The stories of fourteen Shakspearean dramas are found in Italian fiction, and several other plays contain suggestions from it. The list of Italian authors includes practically every notable Italian writer of the Renaissance, on all sorts of subjects.

Of the foreign influences that shaped Elizabethan literature, unquestionably the Italian was the greatest. In discovery and commerce, Columbus was merely the last of a long line of Italian navigators, who, in the service of the western nations,

sailed into distant and unknown seas. In history, translations of the great vernacular Italian historians, Machiavelli, Guicciardini, and Cardinal Bentivoglio, prepared the way for our English Hall, Grafton, Stow, and Holinshed. In politics, Sir Thomas Smith, the Earl of Monmouth, and James Howell, follow in the footsteps of Malvezzi, Father Paul, Botero, and Paruta. Philosophy, through the intrepid spirit of Bruno, cast off forever the shackles of scholasticism to enter upon its inheritance from antiquity, and it was the England of Elizabeth that permitted Bruno to speak. The Italian astronomers reveal the secrets of the skies, and Milton, travelling in Italy, seeks out and visits, at Arcetri, the greatest of them, "the famous Galileo, grown old, a prisoner to the Inquisition, for thinking in astronomy otherwise than the Franciscan and Dominican licensers thought." Teofilo Folengo, Trajano Boccalini, Paolo Giovio, and Poggio-Bracciolini, helped at least to make known to the more sombre English the sunny smile of humor and the rapier thrust of wit. In manners, the Italians of the 16th century had all Europe for their pupils. Della Casa's *Galateo* is a graceful and intelligent guide to good manners to this day, and *Il Cortigiano* is a classic, the best book on manners that has ever been written. It was the fashion for young Englishmen of family to finish their education by the tour to Italy, and many of the translators are these 'Italianated' travellers, Crashaw, Daniel, Greene, Drummond, Gascoigne, Howell, and Milton.

In the *Courtyer*, a knowledge of music is said to be necessary for the well-bred gentleman, and Venice, which was the Paris of that time, was the most musical city in Italy. So we find the Elizabethan lutanists and madrigalists both travellers and imitators of Italian musicians. John Dowland, in the Epistle prefixed to his *First Book of Songs or Aires*, refers with pride to the encouragement he had received from Luca Marenzio and Giovanni Croce. Thomas Oliphant, in *La Musa Madrigalesca*, accuses Thomas Morley of barefaced

plagiarisms from the *madrigali* of Felice Anerio and the *ballate* of Gastoldi. In the preface to Part II. I suggested that a study of the relation between the Elizabethan lutanists and Italian madrigal writers might throw considerable light on the lyrical quality of Elizabethan dramatic poetry. For some one who knows both historical music and the Italian poetry of the Renaissance, I feel sure that there is something of value to be learned from John Dowland, John Wilbye, best of English madrigalists, John Ward, John Hilton, Thomas Weelkes, organist successively of Winchester College and of Chichester Cathedral, and from other Elizabethan composers.

Nor was all the travel in one direction. Bruno, Vanini, Vermigli, Ochino, and Michelangelo Florio found refuge in Protestant England. Other Italians came over as teachers of various arts. Vincentio Saviolo taught fencing and suggested the immortal Touchstone. Charles I. employed Orazio de' Gentileschi (Orazio Lomi) and his daughter, Artemisia, both painters, to decorate his palace at Greenwich. Girolamo Cardano visited Edward VI. in a medical capacity, and left an account of his impressions of the young king which is extremely favorable, and all the more valuable because it comes from a competent and disinterested observer.

It is really wonderful how familiarly Italian and things Italian were known in England in Elizabeth's time. I question whether any foreign vogue, before or since, ever took such hold upon English society. Pietro Bizarri, the historian, said of Queen Elizabeth, "she is a perfect mistress of our Italian tongue," and we read how in her last illness the great Queen turned wearily away from matters of state to listen with charm to the *Hundred Merry Tales*. The Portuguese ambassador habitually corresponded with Sir Francis Walsingham in Italian, and among the State Papers of the period Italian letters are not at all uncommon. We see here Cecil issuing political papers in Italian, as well as in English and Latin.

My next paper will essay to bring together the Elizabethan dramas that are Italian in source, or scene, or direct suggestion. The whole cycle of the drama, within the limits of this bibliography, consists, roughly speaking, and including all sorts of representations, of upwards of 1500 plays, masques, pageants, and shows. Of these about one-half have survived. My studies of these surviving 700 or so plays show nearly 300 that hark back to Italy. If imitative plays, or plays of remote suggestion be included, the number of 'Italianated' dramas would be still greater. For example, Mr. Courthope, in his *History of English Poetry*, argues ably, and, to my mind, conclusively, that Marlowe produced his great plays under the spell of Machiavelli. Peele also wrote under the Italian spell. Perhaps some one some day may find the names of Marlowe and Peele among the English students of the University of Padua. Elze says that students representing twenty-three different nations thronged to Padua towards the close of the 16th century, and that not a few Englishmen were among them.

I have many friends to thank for encouragement and suggestions during the progress of this work. They will appreciate with me a thought from that most charming of books, Anatole France's *Le Crime de Sylvestre Bonnard*,—

"I opened a book which I began to read with interest, for it was a catalogue of manuscripts. I do not know any reading more easy, more fascinating, more delightful, than that of a catalogue."

a. VOYAGES AND DISCOVERY.

1555. *The [three] Decades of the newe worlde or west India, conteynyng the navigations and conquestes of the Spanyardes, with the particular description of the moste riche and large landes and Ilandes lately founde in the west Ocean pertainyng to the inheritaunce of the Kinges of Spayne. . . . Written in the Latine tounge by Peter Martyr of Angleria, and translated*

into Englysshe by R. [ichard] Eden. (*The hystorie of the Weste Indies, wrytten by Gonzalus Ferdinandus.*—A discourse of the marvelous vyage made by the Spanyardes rounde aboute the worlde, gathered out of a large booke wrytten hereof by master A. [ntonio] Pygafetta.—The debate and stryfe betwene the Spanyardes and Portugales, for the division of the Indies and the trade of Spices and also for the Ilands of Molucca . . . by J. Lopez de Gomara. [Francisco López de Gómara].—Of Moscovie and Cathay.—The historie written in the latin tooenge by P. Jovius . . . of the legation or ambassade of greate Basilius Prince of Moscovia to pope Clement the vij. Other notable thynges as touchynge the Indies. Of the generation of metalles and their mynes with the maner of fyndinge the same: written in the Italian tounge by Vannuccijs Biringuczius [Vannuccio Biringuccio]. Description of two viages made out of England into Guinea . . . in . . . M. D. L. III.).

R. Jug. *In aedibus Guilhelmi Powell*, London, 1555. 4to. Black letter. *British Museum*, (3 copies).

Francisco López de Gómara, 1519–1560, was chaplain to Hernán Cortés, *El Conquistador*. He wrote *Conquista de Méjico*.

González Fernández de Oviedo y Valdés, 1478–1557, was once secretary to the Great Captain. His *Historia general y natural de Indias* was published at Salamanca in 1535, folio.

Peter Martyr, Pietro Martire, of Anghiera, by Lago Maggiore, was a member of the Council of the Indies, and secretary to Ferdinand and Isabella, and to the Emperor Charles V., and also the friend and correspondent of Columbus. It is said that Pope Leo X. sat up all night to read the *Decades*, so keen was the curiosity and the sense of wonder roused by the tales of the returning voyagers from the new world.

See *The History of Trauayle in the West and East Indies*, 1577, and *Of F. Magalianes . . . The Occasion of his Voyage*, in *Purchas his Pilgrimes*. 1625.

1577. *Of the viages of . . . S. [ebastian] C. [abot]*. See Anglerius, P. M.

The History of Travayle in the West and East Indies, etc. 1577. 4to. *British Museum*.

1577. *The History of Travayle in the West and East Indies, and other countreys lying eyther way, towardses the fruitfull and ryche Molluccaes. As Moscouia, Persia, Arabia, Syria, Aegypte, Ethiopia, Guinea, China in Cathayo, and Giapan: With a discourse of the Northwest passage. . . . Gathered in parte, and done into Englyshe by Richarde Eden. Newly set in order, augmented, and finished by Richarde Willes.*

Imprinted at London by Richarde Jugge. 1577. *Cum Privilegio*. 4to. Black letter. *Huth. British Museum*, (4 copies).

Dedicated, by Richarde Willes, to "The Lady Brigit, Countesse of Bedforde, my singuler good Lady and Mysteresse."

This is a new edition of Richard Eden's translation of Peter Martyr's, "*The Decades of the newe worlde or west India*." 1555. 4to. Two additions to the work are, "*The Voyages of the Spanyards round about the worlde*," translated from the relations of Maximilianus Transylvanus and Ant. Pigafetta, *Il viaggio fatti dagli Spagnivoli atorno a'l Mondo*, and *An Abridgement of P. Martyr his 5. 6. 7. and 8. Decades*.

The Chevalier Francisco Antonio Pigafetta, of Vicenza; "for to see the marvels of the ocean," accompanied Ferdinand Magellan [Fernão de Magalhaes] in his circumnavigation of the globe, from September, 1519 to September, 1522. He was one of the eighteen survivors (out of some 280 men) of that splendid feat of navigation, and a journal kept by him during the three years

Of moving accidents by flood and field

is our chief source of information as to the first voyage around the earth.

It is more than likely that Shakspeare had read Pigafetta's journal in Eden's *History of Trauayle*, for he takes from it the name of Caliban's god, Setebos [Tempest, i. 2. and v. 1]. While the ships were wintering at Port St. Julian, Patagonia, 1520, Magellan captured two of the Patagonians "by deceyte by loading them with presents and then causing shackels of iren to be put on theyr legges, makynge signes that he wold also giue them those chaynes; but they begunne to doubte, and when at last they sawe how they were deceaued they rored lyke bulles and cryed uppon theyr greate deuyll Setebos to helpe them."

1577. *A briefe description of Moscovia, after the later writers, as S. Münster [Sebastian Muenster], and J. Gastaldus [Jacopo Gastaldi].*

See Anglerius, P. M., *The History of Travayle in the West and East Indies*, etc. 1577. 4to.

1577. *Certaine reportes of the province of China, learned . . . chiefly by the relation of G. P. [Galeotto Perera]. . . Done out of Italian into Engylsye by R. W. [illes].*

See Eden, R., *"The History of Travayle in the West and East Indies,"* etc. 1577. 4to.

1580. *A Shorte and briefe narration of the Two Navigations and Discoveries to the North-weast partes called Neue Fraunce: First translated out of French into Italian by that famous learned man Gio: Bapt: Ramutius, and now turned into English by John Florio, etc.*

H. Bynneman. London. 1580. 4to. Pp. 80. Black letter. *British Museum. Huth.*

Dedicated to "Edmund Bray, Esq., High Sheriff of Oxfordshire," and "To all Gentlemen Merchants and Pilots." At the end occurs,—*"Here endeth the second Relation of James Carthiers [Jacques Cartier] discoverie & navigation to the newe founde Lande, by him named 'New Fraunce,' translated out of Italian into Englishe by I. F."*

The original French work based on Cartier's notes is, *Brief Récit de la navigation faite es isles de Canada, Hochelaga, Saguenay et autres.*

Paris. 1545, et Rouen. 1598. 8vo. 1863. 8vo. *British Museum.*

The Italian translation from the French used by Florio is in the third volume of the third edition of Ramusio's *Navigazioni et Viaggi*, Venice. 1565.

Primo volume, & terza editione delle Navigazioni et viaggi raccolto gia da M. G. B. Ramusio & con . . . discorsi, da lui . . . dichiarato & illustrato. Nel quale si contengono la descrizione dell' Africa & del paese del Prete Janui, con varij viaggi, etc. (Secondo volume . . . in questa nuova editione accresciuto, etc. Terzo volume, etc.) 3 vol.

Venetia, nella stamperia de Giunti, 1563-74-65. Folio. British Museum.

Jacques Cartier was sent out to Canada by King Francis I., and made his first voyage during the summer of 1534. The second voyage was made in 1535-6 when the navigator wintered in New France. Hochelaga was the name of an Iroquois village which he found on the site of Montreal. Ramusio's third volume contains a two-page pictorial plan of the town of Hochelaga, and a general map of the New World in a hemisphere.

1582. *Divers voyages touching the discoverie of America, and the Ilands adjacent unto the same, made first of all by our Englishmen, and afterwards by the Frenchmen and Britons: with two mappes annexed heereunto. [By R. H., i. e. Richard Hakluyt.]*

(T. Dawson,) for T. Woodcocke: London. 1582. 4to. 2 pts. Black letter. *British Museum.*

Between the title and sig. A there are five leaves containing "The names of certaine late travaylers," etc.; "A very late and great probabilitie of a passage by the Northwest part of America," and the "Epistle dedicatorie" to "Master

Phillip Sydney, Esquire." One of the maps is also dedicated to Sir Philip Sidney by Michael Lok.

1582. *Discoverie of the isles of Frisland &c. by N. Z. [Nicold Zeno] and Antonio his brother.*

See, Richard Hakluyt, *Divers voyages*, etc. 1582. 4to. *British Museum.*

The discoverie of the Isles of Frisland, Iseland, Engroneland, Estotiland, Drogeo and Icaria: made by two brethren, namely M. Nicholas Zeno, and M. Antonio his brother: Gathered out of their letters by M. Francisco Marcolino.

The Voyages of The English Nation to America, before the year 1600, from Hakluyt's Collection of Voyages (1598-1600). Edited by Edmund Goldsmid. Edinburgh. 1889. Vol. I. P. 274.

The Voyages of the Venetian Brothers, Nicold and Antonio Zeno, to the Northern Seas in the XIVth Century. [Translated, for the Hakluyt Society, by Richard Henry Major]. London. 1873.

The Annals of the Voyages of the Brothers Nicold and Antonio Zeno in the North Atlantic About the end of Fourteenth Century, and the Claim founded thereon to a Venetian Discovery of America. A Criticism and an Indictment. By Fred. W. Lucas. 50 copies. *Édition de luxe.* London, Henry Stevens, Son & Stiles. 1898. 4to. Pp. 233 and 18 facsimile maps.

The Zeno family was one of the most distinguished in Venice, furnishing during the 13th and 14th centuries a doge, several senators and members of the Council of Ten, and military commanders of ability and renown.

The adventures of the two Zeni in the North Atlantic are related in six letters, two from Nicold Zeno, known as "the Chevalier," to his brother, Antonio, a third, presumably addressed to some other member of the family, and three letters written by Antonio, after he had joined Nicold, to a third brother, Carlo, called, for his success in the war against Genoa, "the Lion of St. Mark." The voyages were made

about 1390-1405, and the narrative was first published in 1558, by Nicolò Zeno, the younger, a member of the Council of Ten, and great-great-grandson of Antonio.

In brief, the letters relate how Nicolò, the Chevalier, sailing from Venice around to the North of Europe, was caught in a storm and wrecked on one of the Faeroe islands. About to be murdered by the natives, he was rescued by a great chieftain, who, recognizing the rank and nautical skill of the stranger, gave him a post of authority in the national fleet. This chieftain has been identified as Henry Sinclair, Earl of the Orkneys and Caithness. Nicolò persuaded Antonio to join him, and together they undertook various expeditions, one of which carried them a long distance to an island in the western ocean. The name of this island suggests Greenland, but the description fits Iceland. Nicolò's health was broken by the cold of the western island, and he died soon after his return to the Faeroes, probably in 1395.

Antonio Zeno and Earl Sinclair made another voyage westward, somewhere about 1400, "but, the wind changing to the southwest, the sea therefore becoming rough, the fleet ran before the wind for four days, and at last land was discovered." In returning to the Faeroes from this country, Zeno sailed steadily eastward for 20 days, and then for five days towards the southeast, seeing no land for the whole five and twenty days. The basis of the Venetian discovery of America rests upon the assumption that this land, upon which Antonio Zeno left Earl Sinclair to found a city, was Greenland. This is the conclusion of Richard Henry Major, who translated the Zeno narrative for the Hakluyt Society, and it is accepted by John Fiske in his *Discovery of America*.

1582. *Relation of J. Verrazano of the land discovered by him.*

See R. H. (Richard Hakluyt), *Divers voyages*, etc. 1582. 4to. *British Museum*.

The relation of John de Verrazano a Florentine, of the land by him discovered in the name of his Maiestie [King Francis I.]. Written at Diepe the eight of July, 1524.

See *The Voyages of The English Nation to America. Collected by Richard Hakluyt, Preacher, and Edited by Edmund Goldsmid.* Edinburgh, 1889, Vol. II, 389.

Verrazano sailed from Madeira, January 17, 1524, and having struck the east coast of America, sailed along it from about the 34th to the 54th parallel of latitude. At latitude "41 deg. and 2 tierces" he notes a haven which "lieth open to the South halfe a league broad, and being entred within it betweene the East and the North, it stretcheth twelve leagues: where it waxeth broader and broader, and maketh a gulfe about 20. leagues in compasse, wherein are five small Islands very fruitful and pleasant, full of hie and broade trees, among the which Islandes any great Nauie may ride safe without any feare of tempest or other danger. Afterwards turning towards the South in the entring into the Hauen on both sides there are most pleasant hils, with many riuers of most cleare water falling into the Sea." This describes New York harbor and the Hudson river, eighty-three years before Henry Hudson made his voyage up the North River in the Half-Moon.

1588. *The Voyage and Travaile: of M. C. Frederick, [Cesare Federici], merchant of Venice, into the East India, the Indies, and beyond the Indies. Wherein are contained very pleasant and rare matters, with the customes and rites of those Countries. Also, heerein are discovered the Merchandises and commodities of those Countreyes, aswell the aboundaunce of Goulde and Silver, as Spices, Drugges, Pearles and other Jewelles. Written at sea in the Hercules of London. . . . Out of Italian by T. [homas] H. [ickock].*

R. Jones and E. White, London, 1588. 4to. *British Museum* (2 copies).

See R. Hakluyt. *The principal navigations, etc.* Vol. 2. Pt. 1, 1598, etc. Folio.

1589. *The principall Navigations, Voiages and Discoveries of The English nation, made by Sea or over Land . . . within*

the compasse of these 1500. yeeres: Devided into three parts, according to the positions of the Regions wherunto they were directed. . . . Whereunto is added the last most renowned English Navigation [viz. Sir Francis Drake's] round the Earth. [Nov. 15, 1577–Nov. 3, 1580.]

G. Bishop and R. Newberie, Deputies to C. Barker, London, 1589. Folio. *British Museum* (2 copies). Also, London, 1598–1600. Folio. B. L. *British Museum* (5 copies).

This book, in one volume, small folio, is the germ of the later edition of Hakluyt, 1598–1600, with a title almost identical, but enlarged to three volumes. Hakluyt's *Voyages* has been called the "great Elizabethan bible of adventure." Besides furnishing English versions of Italian and Spanish discoveries, it recounted for Englishmen the undying story of their own great navigators; of Sir Hugh Willoughby, found frozen in his cabin, his hand resting on his journal over this entry as to the fate of his crew: "In this haven they died;" of Sir Humphry Gilbert vanishing with his little bark into the darkness and the unknown with the words on his lips, "We are as near to heaven by sea as by land;" of Sir Walter Raleigh, and Sir Richard Grenville, and Sir John Hawkins, and Sir Francis Drake.

1597. *A Reporte of the Kingdome of Congo, a Region of Africa. And of the Countries that border rounde about the same. 1. Wherein is also shewed that the two Zones, Torrida & Frigida, are not onely habitable, but inhabited, and very temperate, contrary to the opinion of the olde Philosophers. 2. That the blacke colour which is in the skinnes of the Ethiopians & Negroes &c. proceedeth not from the Sunne. 3. And that the Riuer Nilus springeth not out of the mountains of the Moone, as hath beene heretofore beleueed: Together with the true cause of the rysing and increase thereof. 4. Besides the description of diuers plantes, Fishes and Beastes, that are founde in those Countries. Drawen out of the writings and discourses of Odoardo Lopes [Duarte Lopes] a Portingall, by Philipppo Pigafetta. Translated out of Italian by Abraham Hartwell.*

London. Printed by John Wolfe. 1597. 4to. *Huth. British Museum*, (4 copies).

Reprinted in *Purchas his Pilgrimes, The Second Part*. 1625. Bk. VII, Ch. III, p. 986. *British Museum. Peabody*. Also, in *A Collection of Voyages and Travels*. 1745. Vol. II.

This work is a translation of Filippo Pigafetta's *Relatione del Reame di Congo et delle circonvicine contrade tratta dalli scritti & ragionamenti di Odoardo Lopez Portoghese. Con disegni varie di Geografia, di piante, d'habiti, d'animali & altro. In Roma Appresso Bartolomeo Grassi*. [1591.] 4to.

In a prefatory address to the reader, Hartwell states that he was urged to make the translation by Richard Hakluyt, who, he says, gave him a copy of Pigafetta, "intreating me very earnestly, that I would take him with me, and make him English: for he could report many pleasant matters that he sawe in his pilgrimage, which are indeed uncouth and almost incredible to this part of Europe." So, he goes on, "I brought him away with mee. But within two houres conference I found him nibbling at two most honourable Gentlemen of England, [Drake and Cavendish] whome in plaine tearmes he called Pirates: so that I had much adoo to hold my hands from renting of him into many mo peeeces, than his Cosen Lopez the Doctor was quartered."

1600. *A Geographical Historie of Africa, Written in Arabicke and Italian by John Leo a More [by Hasan Ibn. Muhammad Al-Wazzān Al Fāsi, afterwards Giovanni Leone Africano]. . . . Before which is prefixed a generall description of Africa, and a particular treatise of all the lands undescribed by J. Leo. And after the same is annexed a relation of the great Princes, and the manifold religions in that part of the world. Translated and collected by J. [ohn] Pory.*

Impensis G. Bishop, Londini, 1600. Folio. *British Museum*, (Grenville Library).

Reprinted by Purchas, *Observations of Africa taken out*

of John Leo his nine Bookes, translated by Master Pory. Purchas his Pilgrimes. Pt. 2. 1625. Lib. vi, Ch. i, §§ i-ix, pp. 749-851. Folio. *British Museum*.

Giovanni Leone's work was first written in Arabic, and then translated into Italian, Latin, French, English, Dutch, and German. The Italian title reads, *Descrittione dell' Africa & delle cose notabili che ivi sono*. It was published by Ramusio, in his

Primo Volume delle Navigationi et Viaggi nel qual si contiene la descrizione dell' Africa, e del Paese del Prete Ianui, con varii viaggi, dal Mar Rosso à Calicut, et infin all' Isole Molucche . . . et la Navigatione attorno il Mondo. [Edited by G. B. Ramusio.]

Gli Heredi di Lucantonio Giunta. Venetia. 1550. Folio. British Museum.

1601. *The Travellers Brevial, or an historical description of the most famous Kingdomes in the World. Translated into English* [by R. J. i. e. Robert Johnson].

E. Bollifant for J. Jaggard. London. 1601. 4to. *British Museum*.

This is a translation of a part of Giovanni Botero's *Le Relationi Universali*. Rome. 1591. 4to.

The *Relationi Universali* was a very popular book, frequently reprinted. It treats of the situation and resources of each state of Europe, and of the causes of its greatness and power. The author, Giovanni Botero Benese, *abbate di S. Michele della Chiusa*, was secretary to S. Charles Borromeo, Cardinal Archbishop of Milan.

See *Relations of the most famous Kingdoms and Commonweales thorough the world*. 1608.

1603. *The Ottoman of Lazaro Soranzo. Wherein is delivered as well a full and perfect Report of the might and power of Mahomet the third, Great Emperour of the Turkes now rainging . . . as also a true description of divers Peoples,*

Countries, Citties, and Voyages, which are most necessarie to bee knowen, especially at this time of the present Warre in Hungarie. Translated out of Italian into English by A. Hartwell.

J. Windet. London. 1603. 4to. Bodleian. British Museum.

Translated from the Italian by Abraham Hartwell the younger, and dedicated by him to Archbishop Whitgift. A chance question of the Archbishop's about Turkish "Bassaes and Visiers" led to the translation.

1608. *Relations of the most famous Kingdoms and Commonweales thorough the world. Discoursing of their Scituations, Manners, Customes, Strengthes and Pollicies. Translated into English and enlarged with an addition of the estates of Saxony, Geneva, Hungary, and the East Indies, etc.*

London. 1608. 4to. British Museum.

Relations of the most famous Kingdomes and Commonwealths thorowout the World. . . . Translated out of the Italian of Boterus by R. [obert] J. [ohnson]. Now enlarged according to moderne observations; With Addition of new Estates and Countries unto which a Mappe of the World, with a Table of the Countries, are now newly added.

John Haviland. London. 1630. 4to. British Museum.

A translation of Giovanni Botero's popular geographical work, *Le Relationi Universali*. Rome. 1591. 4to.

See *The Travellers Breviat*. 1601.

1612. *De Nouo Orbe, or The Historie of the west Indies, Contayning the actes and adventures of the Spanyardes, which haue conquered and peopled those Countries, enriched with varietie of pleasant relation of the Manners, Ceremonies, Lawes, Gouvernements, and Warres of the Indians. Comprised in eight Decades. Written by Peter Martyr Millanoise of Angleria, Cheife Secretary to the Emperour Charles the fift, one of his Pruiue Councill. Whereof three, haue beene formerly translated*

into English, by R. Eden, whereunto the other five, are newly added by the Industrie, and painefull Trauaile of M. Lok Gent.

In the handes of the Lord are all the corners of the earth.
Psal. 95.

London. Printed for Thomas Adams. 1612. 4to. *Huth*.

A later edition, without date, London, [1620?] 4to. *British Museum*.

Dedicated to Sir Julius Caesar, Chancellor of the Exchequer. This is the first complete edition of the eight decades in English.

1625. *Purchas his Pilgrimes. In five bookes. The first, contayning the voyages . . . made by ancient Kings, . . . and others, to and thorow the remoter parts of the knowne world, etc.* 4 pts.

W. Stansby for H. Fetherstone, London, 1625. Folio. *British Museum*, (4 copies).

The *Dictionary of National Biography* gives this title,—
Hakluytus Posthumus, or Purchas his Pilgrimes, containing a History of the World in Sea Voyages and Land-Travells by Englishmen and others.

Purchas modelled his book on Hakluyt and repeats some of his material, but the likeness between a good book and a poor one ends at this point.

1625. *Extracts of C. F. [Cesare Federici] his eightene yeeres Indian Observations.*

See *Purchas his Pilgrimes*, etc. Pt. 2. 1625. Folio. *British Museum*. *Peabody*.

The Voyage and Travaile of M. C. Frederick was rendered into English, in 1588, by Thomas Hickock, who describes his work on the title-page as "Written at sea in the Hercules of London."

1625. *Of F. Magalianes [Fernão da Magalhães]: The Occasion of his Voyage. . . . Gathered out of A. Pigafetta, etc.*

See *Purchas his Pilgrimes*, etc. 1625. Folio. Part 1. See, also, *The History of Trauayle in the West and East Indies*, 1577.

1625. *The Relation of G. P. [Galeotto Perera] that lay prisoner in China.*

See *Purchas his Pilgrimes*, etc. Pt. 3. 1625. Folio. See, also, *The History of Trauayle in the West and East Indies*. 1577.

1625. *Indian Observations gathered out of the Letters of N. P. [Nicolò Pimenta].*

See *Purchas his Pilgrimes*, etc. Pt. 2. 1625. Folio.

1625. *The first Booke of M. P. [Marco Polo] his Voyages.*

See *Purchas his Pilgrimes*, etc. Pt. 3. 1625. Folio.

Marco Polo, 1254 (?)–1324, was of an aristocratic Venetian family which had a commercial house in Constantinople. In 1271, then a lad of seventeen, he accompanied his uncles, Nicolò and Maffeo, on their second trading journey to Cathay, at that time under the rule of the great Kublai Khan, grandson of the all-conquering Jenghis. Young Marco became proficient in speaking and writing Asiatic languages, and the Chinese annals of the year 1277 mention him as a commissioner of the privy council. He remained in Kublai's service until 1292, when, in company with his uncles, he set out to return, arriving in Venice in 1295. Two years later, during a war between Venice and Genoa, he was taken prisoner, and held in durance for about a year. One of his companions in captivity was a certain Rusticiano, of Pisa, a compiler of French romances. Rusticiano was so charmed with Marco's tales of his adventures in Asia, that he wrote them down, not in Italian, but in French. The Italian version was prepared by G. B. Ramusio, and published in the second volume of his *Navigazioni e Viaggi*. Some 80 MSS. of Marco Polo are known.

The Book of Ser Marco Polo concerning the Kingdoms and Marvels of the East is one of the most famous books of the Middle Ages. Although some of the 'marvels' were stories of the fabulous kingdom of Prester John, and of the "one-eyed Arimaspians," still during his four and twenty years of travel Marco had learned more about the geography of the earth than any other traveller before his time. He was the first to describe the great empire of China, and he knew, or knew of, Thibet, Burmah, Siam, Cochin China, the Indian Archipelago, Java, Sumatra, Andaman, Hindustan, Japan, Siberia, Zanzibar, and Madagascar. Up to the close of the 13th century, the known geography of the world comprised Europe, with a fringe of Asia and Africa. It is no wonder that to Marco's contemporaries his sober statements of fact read like a fairy tale, or a romance of chivalry.

1625. *A Discourse of the Kingdome of China, taken out of Riccius [Matteo Ricci] and Trigautius.*

See *Purchas his Pilgrimes*, etc. Pt. 3. 1625. Folio.

Matteo Ricci, 1552-1610, was an Italian Jesuit, who founded Christian missions in China. He adopted the Chinese dress, and taught Christianity in conformity with the general principles of morals he found prevalent among the Chinese. He wrote numerous works, in Chinese, on moral subjects, and on geography, geometry, and arithmetic. In the Chinese annals he is called Li-ma-teu. Ricci's pleasant way of living on friendly terms with mandarins, and learned men, and his liberality of mind in accepting the moral truths of Buddhism, were displeasing to the Dominicans. They accused him of heresy, and eventually the Jesuits were expelled from China. Browning alludes to the quarrel between the two orders in the *Ring and the Book*, x, *The Pope*, ll. 1589-1603:

Five years since, in the Province of To-kien,
Which is in China, as some people know,
Maigrot, my Vicar Apostolic there,
Having a great qualm, issues a decree.
Alack, the converts use as God's name, not

Tien-chu but plain *Tien*, or else mere *Shang-ti*,
 As Jesuits please to fancy politic,
 While, say Dominicans, it calls down fire,—
 For *Tien* means heaven, and *Shang-ti*, supreme prince,
 While *Tien-chu* means the lord of heaven: all cry,
 “There is no business urgent for dispatch
 As that thou send a legate, specially
 Cardinal Tournon, straight to Pekin, there
 To settle and compose the difference!”

1633. *Cochinchina. Containing many admirable Rarities and Singularities of that Countrey. Extracted out of an Italian Relation . . . by C. [ristoforo] B. [arri] . . . and published by R. [obert] Ashley.*

London. R. Raworth for R. Clutterbuck. 1633. 4to. *British Museum*, (3 copies.)

1873. *Travels to Tana and Persia, by Josafa Barbaro and Ambrogio Contarini. Translated from the Italian by William Thomas, Clerk of the Council to Edward VI, and by S. A. Roy, Esq. And Edited, with an Introduction, by Lord Stanley of Alderley.*

London: Printed for the Hakluyt Society. M.DCCC.LXXIII. 8vo. *Peabody*.

Dedicated to King Edward VI., by William Thomas,—
 “I have thought good to translate out of the Italian
 tonge this litell booke, written by a Venetian of good fame
 and memorie, who hath travailed many yeres in Tartarie and
 Persia, and hath had greate experience of those p’tes, as he
 doth sufficiently declare, which I determind to dedicate unto
 yo^r Ma^{ty} as unto him that I knowe is most desirouse of all
 vertuouse knowledge. Trusting to God yo^r shall longe lyve
 and reigne a most happie king over a blessed countrey, most
 humbly beseeching yo^r highnes to accept this poore newe
 yeres gift, being the worke of myne owne hande, as a token
 of the faithfull love that I am bounde to beare unto yo^r as
 well naturally as through the speciall goodnesse that I have
 founde in yo^r”

Yo^r Ma^{ty} most bounden Servant,
 Willm. Thomas.

The work is translated from Giosafat Barbaro's, *Viaggi [two] fatti da Vinetia, alla Tana, in Persia, in India, et in Costantinopoli: con la descriptione particolare di città, luoghi, siti, costumi, et della Porta del gran Turco: et di tutte le intrate, spese, et modo di gouerno suo, et della ultima impresa contra Portoghesi*. [Edited by A. [ntonio] M. [anuzio].

Nelle case de Figliuoli di Aldo: Vinegia. 1543. 8vo. Pp. 180. *British Museum*, (2 copies).

Barbaro states that he set out, in the year 1436, for Tana, "where for the most parte I contynewed the space of xvi yerres, and haue compassed all those cuntreys as well by sea as by lande not only wth diligence, but in maner curiously."

Of the second voyage, he gives this account,—“During the warres between our most excellent Signoria and Ottomano, the year 1471, I, being a man, used to travaile, and of experience amongst barbarouse people, and willing also to serue o^r foresaid most excellent Signoria, was sent awaie wth thambassado^r of Assambei, King of Persia: who was come to Venice to comfort the Signoria to folowe the warres against the said Ottomanno.”

Ramusio interpolates a note in Barbaro's last paragraph which fixes the final date,—“I finished the writing on the 21st December, 1487.”

The translation of Ambrogio Contarini is a contemporary one, made by Mr. Roy of the British Museum.

For an account of William Thomas, see his III. Miscellaneous Translations. *The Principal Rules of the Italian Grammar*. 1550.

b. HISTORY AND POLITICS.

[1550?] *The History of Herodian treating of the Romaine Emperors after Marcus, translated oute of Greeke into Latin by Angelus Politianus, and out of Latin into Englyshe by N. [icholas] Smyth. Whereunto are annexed, the Argumentes of euery Booke, with Annotations, etc.*

W. Coplande. London. [1550?]. 4to. *British Museum*.

The Greek text of *Herodian*, with Politian's Latin translation, appeared at Basle, in 1535.

The *British Museum* contains a copy of the original, dated 1568,—

Herodiani historiae de imperio post Marcum, vel de suis temporibus e Graeco translatae A. [ngelo] Politiano interprete. It is in Volume II of *Varii Historiae Romanae scriptores, partim Graeci partim Latini, in unum velut corpus redacti. De rebus gestis ab urbe condita, usque ad Imperii Constantinopolin translati tempora [By H. Stephanus?] 4 vols.*

H. Stephanus. [Geneva?]. 1568. 8vo.

The history of Herodian extends from the death of Marcus Aurelius, March 17, 180, to 233, A. D., and includes the reigns of the Emperors Commodus, Pertinax, Didius Julianus, Septimus Severus, Caracalla, Macrinus, Elagabalus, Alexander Severus, Maximin, the two Gordians, and Maximus and Balbinus.

1562. *Two very notable Commentaries, the one of the originall of the Turcks and Empire of the house of Ottomanno, written by A. Cambine, and thother of the warres of the Turcke against George Scanderbeg, . . . and of the great victories obteyned by the said George. . . . Translated oute of Italian into Englishe by I. Shute.*

Dedicated to the 'high Admirall,' Sir Edward Fynes. There is a long preface by the translator on discipline and soldiery.

B. Hall, for H. Toye, London, 1562. 4to. Black letter. *British Museum*, (2 copies).

The first of these commentaries is a translation of Andrea Cambini's,—

Libro d'A. C. . . . della origine de Turchi et imperio delli Ottomanni. [With a Prefatory Epistle by D. di Giunta.]

Firenze. 1529. 12mo. *British Museum*.

The second commentary I have not met with. Shute says he does not know its author.

George Castriota, called Scanderbeg or Skanderbeg, from the Turkish Iskander Beg (Alexander Bey), was an Albanian

chieftain who lived from 1403 to 1468. In his youth, his father, Ivan (John) Castriota, lord of Croya, a hereditary principality in Albania, between the mountains and the Adriatic Sea, sent him and his three brothers as hostages to the Ottoman Court. When John Castriota died, in 1443, the Sultan, Amurath II., decided to annex the principality to Turkey. But George Castriota returned to Albania, in 1444, proclaimed his independence, and resisted successfully for twenty-three years, both Amurath II. and his son Mohammed II., called the Conqueror.

Scanderbeg finally died a fugitive, at Lissus in the Venetian territory, and Albania (Epirus) was added to the Turkish empire.

Gibbon. *Decline and Fall of the Roman Empire*. Vol. VI, pp. 360-4.

1563. *The Historie of Leonard Aretine, concerning the Warres betwene the Imperialls and the Gothes for the possession of Italy. Translated out of Latin . . . by A. [rthur] Goldyng.*

London. Printed by Rouland Hall for G. Bucke, 1563. 8vo. Black letter. 180 leaves, besides an epistle and a preface. *British Museum*.

Dedicated to Sir William Cecil, in whose family Golding was living.

A translation of *Leonardi Aretini de bello Italico adversus Gothos*.

Nicolaus Jenson. [Venice]. 1471. 4to. *British Museum*.

[1570.] *A very briefe and profitable Treatise declaring howe many counsells, and what maner of Counselers a Prince that will governe well aught to haue. [Translated by Thomas Blundeville, from the Italian version of Alfonso d'Ulloa.]*

W. Seres. London. [1570]. 8vo. *British Museum*.

There is a dedication, dated from Newton Flotman, 1 April, 1570, to the Earl of Leicester.

The original of this is a Spanish work by Federigo Furio Ceriol,—

El Concejo i Consejeros del Principe que es el libro primero del quinto tratado de la institucion del Principe.

Anvers. 1559. 8vo. *British Museum.*

I do not find an Italian version by Alfonso de Ulloa, but there is one by his friend and correspondent, the voluminous Lodovico Dolce,—

Il concilio, overo Conciglio et i Consiglieri del Principe. Opera di F. C. . . . tradotta di Lingua Spagnuola nella volgare Italiana per L. Dolce.

Vinegia. 1560. 8vo. *British Museum.*

Alfonso de Ulloa was a Spaniard who knew Italian so well that he rendered Spanish and Portuguese works into that language. His most famous translation is the *Vita dell' Ammiraglio*, 1571, Ferdinand Columbus's life of his father, a book now of priceless value, because the original does not survive. Washington Irving described the *Vita* as "an invaluable document, entitled to great faith, and is the corner-stone of the history of the American continent."

1572. *The true Report of all the successe of Famagosta, of the antique writers called Tamassus, a Citie in Oyprus. In the which the whole order of all the skirmishes, batteries, mines and assautes geven to the sayd Fortresse, may plainly appeare. . . . Englished out of Italian [of Count Nestore Martinengo] by W. [illiam] Malin [or Malim]. With certaine notes of his and expositions of all the Turkishe wordes herein necessary to be knownen, etc.*

J. Daye: London. 1572. 4to. Black letter. *British Museum.* 1599. Folio. *British Museum.* 1810. Folio. *British Museum.*

A translation of the Count Nestore Martinengo's *Relatione di tutto il successo di Famagosta: dove s'intende . . . tutte le scaramucchie, batterie, mine & assalti dati ad essa fortezza. Et ancora i nomi de i Capitani, & numero delle Genti morte, . . . et medesimamente di quelli, che sono restati prigionieri.*

G. Angehiri. Venetia. 1572. 4to. *British Museum.*

Malim, who was headmaster successively of Eton and of St. Paul's School, dedicates his work to the Earl of Leicester, "from Lambheth, the 23rd of March, An. 1572." The dedication occupies seven pages out of a total of forty-eight for the whole pamphlet.

1574. *The true order and Methode of wryting and reading Hystories according to the Precepts of Francisco Patricio and Accontio Tridentino, no less plainly than briefly set forth in our vulgar speech, to the greate profite and commoditie of all those that delight in Hystories.*

W. Seres. London. 1574. 8vo. *British Museum.*

Dedicated to the Earl of Leicester.

This is a translation of Francesco Patrizi's *Della Historia di due dialoghi . . . ne' quali si ragiona di tutte le cose appartenenti all' historia, et allo scriverla, et all' osservarla.*

A. Arrivabene. Venetia. 1560. 4to. Pp. 63. *British Museum*, (2 copies).

See also,

J. A. [Jacobus Acontius] *Tridentini de Methodo, etc.*, in G. J. Vossii [Gerardus Vossius, Canon of Canterbury] *et aliorum de studiorum ratione opuscula.*

Ultrajecti. 1651. 12mo. *British Museum.*

1575. *A notable Historye of the Saracens, briefly and faithfully descrybing the originall beginning, continuance and successe aswell of the Saracens, as also of Turkes, Souldans, Mamalukes, Assassines, Tartarians and Sophians, with a discourse of their affaires and Actes from the byrthe of Mahomet their first peeuish prophet and founder for 700 yeeres space; whereunto is annexed a compendious chronycle of all their yeerely exploytes from the sayde Mahomet's time tyll this present yeere of grace 1575. Drawen out of Augustine Curie, and sundry other good Authours by Thomas Newton.*

Imprinted at London by William How, for Abraham Veale, 1575. [Colophon.] Imprinted at London by William

How for Abraham Veale dwelling in Paules Churchyard, at the signe of the Lambe. 1575. 4to. Black letter. 144 leaves. *Huth. British Museum.*

Dedicated, "to the Ryghte Honorable the Lorde Charles Howarde, Baron of Effyngham."

A translation of C. [aelius] A. [ugustinus] *Curionis Sarra-cenicae Historiae libr: III. . . . His accessit V. Drechsleri rerum Sarracenicarum Turcicarumque chronicon, auctum et ad annum MD. LXVII usque perductum.*

Basiliae. 1567. Folio. *Francofurti.* 1596. Folio. *British Museum.*

The second book contains an interesting account of the battle of Roncesvalles, in 778, and the death of Roland, one of the most popular themes of mediaeval romance.

The translator is Thomas Newton, of Cheshire, who edited *Seneca his tenne Tragedies*, in 1581, translating the *Thebaïs* himself. Newton wrote the most elegant Latin elegiacs of the time, and often prefixed recommendatory verses, in both Latin and English, to the publications of his friends. His chief patron was Robert Devereux, Earl of Essex.

1576. *A Moral Methode of civile Policie. Contayninge a learned and fruitfull discourse of the institution, state and government of a common Weale. Abridged oute of the Cōmentaries of F. [rancesco] Patricius [Patrizi, Bishop of Gaeta]. . . . Done out of Latine into Englishe by R. [ichard] Robinson, etc.*

T. Marsh, London, 1576. 4to. Black letter. *British Museum.*

A translation of Francesco Patrizi's *F. Patritii Senensis de Regno et Regis Institutione libri IX, etc.* [With a preface by D. Lambinus.]

Apud Aegidium Gorbium. Parisiis. 1567. 8vo. *British Museum.*

1579. *The Historie of Guicciardin; containing the Warres of Italie and other partes, continued for manie yeares under*

sundrie Kings and Princes, together with the variations and accidents of the same: And also the Arguments, with a Table at large, expressing the principall matters through the whole historie. Reduced into English by Geffray Fenton. Mon heur viendra.

Imprinted at London by Thomas Vantroullier, dwelling in the Black Friers by Ludgate. 1579. Fol. Pp. 1184. *British Museum*. London. 1599. Fol. *Brit. Mus.* (2 copies). London. 1618. Folio. *Brit. Mus.*

Dedicated to Queen Elizabeth.

A translation of

L'istoria d'Italia di F. G. [*Edited by A. Guicciardini.*]

L. Torret[ino]: Firenze. 1561. 8vo. *British Museum*. Also, 1561. Folio. Fiorenza: 1563. 8vo. Venetia: 1567. 4to. Vinegia.

This translation of Guicciardini was the greatest literary undertaking of Sir Geoffrey Fenton. It was extremely popular, and seems to have recommended the author to the Queen's favor permanently. Soon after its publication, he went to Ireland, under the patronage of Arthur, Lord Grey de Wilton, where he was sworn into the Privy Council, in 1580. He was knighted in 1589, and remained in Ireland as principal secretary of state through a succession of lord deputies.

Fenton says in his Dedication to Queen Elizabeth,—“I am bold, under fear and timidity, to prostrate these my last pains afore that divine moderation of mind which always hath holden for acceptable all things respecting learning or virtuous labors.” He concludes,—“The Lord bless your Majesty with a long and peaceable life, and confirm in you, to the comfort of your people, that course of well-tempered government by the benefit whereof they have so long lived under the felicity of your name.”

Guicciardini's *Storia d'Italia* extends over forty years, from 1494 to 1534. During the latter half of this period Guicciardini was in the papal service as governor succes-

sively of Modena, Reggio, Parma, the Romagna, and Bologna. The fact that he was himself a conspicuous actor in the scene enabled him to write with a peculiarly intimate knowledge of the events and the personages of contemporary politics. Keenly observant, he was in the habit of recording his impressions of men and things, and it was his mental turn to record them in the form of aphorisms. His history is, therefore, rather the maxims and memoranda of a statesman, scientifically arranged, than a philosophical view of human affairs.

Montaigne observes acutely of Guicciardini's moral insensibility, his cold, passionless manner of depicting a great national tragedy, the decline and fall of his own country after the French invasion of 1494, 'among the many motives and counsels on which he adjudicates, he never attributes any one of them to virtue, religion, or conscience, as if all these were quite extinct in the world.' "*J'ay aussi remarqué cecy, que de tant d'ames et d'effects qu'il iuge, de tant de mouvements et conseils, il n'en rapporte iamais un seul à la vertu, religion et conscience, comme si ces parties là estoient du tout esteintes au monde.*"

Essais de Montaigne. Livre II. Chapitre X, p. 227. Paris. 1876.

See *Two Discourses of Master Frances Guicciardin, 1595.*

1579. *The Lives of the Noble Grecians and Romanes, compared together by that graue learned Philosopher and Historiographer, Phutarke of Chaeronea: Translated out of Greeke into French by James Amyot, Abbot of Bellozane, Bishop of Auxerre, one of the King's Priuy Counsel, and Great Amner of Fraunce; and out of French into Englishe by Thomas North.*

Imprinted at London by Thomas Vantrouiller and John Wight, 1579. Folio. *British Museum.*

A new title-page introduces "the Lives of Hannibal and Scipio Africanus, translated out of Latin into French by

Charles de L'Écluse, and out of French into English by Thomas North."

Other editions were, 1595. Folio. 1603. Folio. 1610-12. Folio. 1631. Folio. 1657. Folio,—all in the *British Museum*. Also, Cambridge, 1576. Folio. *British Museum*.

Dedicated to Queen Elizabeth, and one of the most popular books of her day.

The *Lives of Hannibal and Scipio Africanus* were written by the humanist, Donato Acciajuoli. North found them in *Les vies de Hannibal et Scipion l'Africain, traduites par C. de l'Escluse* [from the Latin of Donato Acciajuoli].

Paris. 1567. 8vo. *British Museum*, in the third edition of, *Les Vies des Hommes illustres Grecs et Romains, comparees l'une avec l'autre . . . translatees de Grec en François* [by J. Amyot, Bishop of Auxerre].

Michel de Vascosan. Paris. 1559. Folio. *British Museum*.

The earliest edition of Acciajuoli's lives I find is, *Plutarch's Parallel Lives, translated into Latin, by various persons, including Donato Acciajuoli's lives of Hannibal, Scipio Africanus, and Charlemagne*.

[Rome. 1470?] Folio. *British Museum*.

Among the manuscripts left by Henry Parker, Lord Morley, are translations of the lives of *Hannibal and Scipio Africanus* by Acciajuoli. (See II. Poetry, Plays, and Metrical Romances. *The tryumphes of Fraunces Petrarcke*. [1565?])

North's book, as is well known, was Shakspeare's storehouse of classical learning.

1582. *The Revelation of S. John reveled as a paraphrase. . . . Written in Latine. . . . Englished by J. [ames] Sandford*. London, by Thomas Marshe, 1582. 4to. *British Museum*. Dedicated to Robert Dudley, Earl of Leicester.

This is a translation of Giacopo Brocardo's *Interpretatio et paraphrasis in Apocalypsin*.

Leyden. 1580, 1610. 8vo.

Giacopo Brocardo was a Venetian, who, in 1565, pretended

to have had a vision in which was revealed to him the application of certain passages of Scripture to particular political events of the time. His revelations concerned Queen Elizabeth, Philip II., the Prince of Orange, and other personages.

1583. *De Republica Anglorum. The Maner of Government or Policie of the Realme of England, etc.*

London, by Henrie Middleton, 1583. 4to. 1584. 4to. *British Museum*. 1589. 4to. *Brit. Mus.* 1594. 4to. *Brit. Mus.* 1601. 4to. *Brit. Mus.* 1609. 4to. *Brit. Mus.* 1612. 4to. 1621. 4to. *Brit. Mus.* 1628. 4to. 1633. 12mo. *Brit. Mus.* (2 copies). 1635. 8vo. *Brit. Mus.* 1640. 12mo. *Brit. Mus.* 1681. 4to.

Sir Thomas Smith embodied in this work a translation from Giovanni Botero's *Le Relationi Universali*, Part II.; the extract is entitled, *Relatio J. Botero de regno Angliae*.

John Budden, 1566–1620, made a Latin translation of Sir Thomas Smith's book,—

De Republica et Administratio Anglorum libri tres interprete . . . J. Buddeni . . . fide . . . in Latinum conversi. London. [1610?] 8vo. *British Museum*. 1625. 16mo. *Brit. Mus.* 1630. 16mo. *Brit. Mus.* 1641. 16mo. *Brit. Mus.*

[1584.] *The Praeface of J. Brocard upon the Revelation.* [Translated from the Latin, of Giacompo Brocardo, by James Sandford?]

[London? 1584.] 4to. Black letter. *British Museum*.

1590. *A Discourse concerninge the Spanishe fleetē invad- inge Englande in the yeare 1588, and overthrowne by her Ma^{ties} Navie under the conduction of the Right-honorable the Lorde Charles Howarde Highe Admirall of Englande: written in Italian by P. Ubaldino . . . and translated [by Robert Adams]. . . . Unto the wth discourse are annexed certaine tables expressinge the severall exploits and conflictes had with the said fleetē.* MS. Notes.

A. Hatfield, London, 1590. 4to. Black letter. *British Museum*.

The plates referred to were made by Robert Adams, and were published separately under the title,

Expeditionis Hispanorum in Angliam vera descriptio anno do. MD. LXXXVIII.

1593. *The Description of the Low countreys, and of the Provinces thereof, gathered into an Epitome out of the Historie of L. Guiccardini.* [By Thomas Danett.]

Imprinted at London by Peter Short for Thomas Chard. 1593. 8vo. *British Museum*. (1591. 16mo. Lowndes.)

Dedicated, "To the Right Honorable my especiall Lord Burghley, High Treasurer of England, Knight of the most noble Order of the Garter, and Maister of hir Majesties Court of Wards and Liveries."

A translation of Lodovico Guicciardini's *Descrittione . . . di tutti i Paesi Bassi, altrimenti detti Germania inferiore, etc. Anversa*. 1567. Folio. *British Museum*. *en français by Fr. de Belleforest. Anvers*. 1568. Folio. *Brit. Mus.*

Thomas Danett's masterpiece in translation is, *The Historie of Philip de Commines, Knight, Lord of Argentan*, 1596; this work has been edited, in two volumes, with an Introduction, by Charles Whibley. Tudor Translation Series. (David Nutt.) See *The Academy*, July 17, 1897, pp. 44-45. Nothing is known of this excellent and vigorous translator, except that, besides these two translations, he put forth, in 1600, a *Continuation of the Historie of France from the death of Charles the Eighth, when Comines endeth, till the death of Harry the Second (1559)*.

Danett's style is admirable, easily ranking him the compeer of Sir Thomas North.

1595. *The Florentine Historie written in the Italian tongue by Niccolo Macchiavelli, citizen and secretarie of Florence, and translated into English by T. [homas] B. [edingfield] Esq.*

T. [homas] C. [reede] for W. [illiam] P. [onsonby]. London. 1595. Folio. Pp. 222. *British Museum*, (2 copies).

A translation of Machiavelli's

Istorie Fiorentine.

Firenze: Benedetto di Giunta. 1537. 4to. *British Museum*.

Also, nuovamente . . . ristampate. *In casa de' Figliuoli di Aldo. Venegia*. 1540. 8vo. *British Museum*.

Machiavelli's *Istorie Fiorentine* was begun after 1520, at the instance of Cardinal Giulio de' Medici; it was completed in 1527, and dedicated to Cardinal Giulio, then Pope Clement VII. It recounts, in eight books, the whole story of Florence from the earliest times down to the death of Lorenzo de' Medici, in 1492. It is not, however, a chronicle of events, but rather a national biography, written from Machiavelli's political point of view. Having formulated a theory of the state in the *Principe* and the *Discorsi*, he applies these abstract principles to the example furnished by the Florentine republic. In literary form Machiavelli modelled his history upon Livy, a peculiarly happy choice for a historian in whom the personal equation and the sense of literary perspective are the strongest qualities. Following the classical manner, he inserts here and there speeches, which partly embody his own comments on situations of importance, and partly express what he thought dramatically appropriate to particular personages.

The story of Rosamund's revenge upon Alboin, found in the *Istorie Fiorentine*, libro i, is the subject of two Elizabethan dramas.

1. *The Tragedy of Albovine, King of the Lombards*. Sir William D'Avenant. Printed, 1629.

Plot also found in Bandello, iii. 18; Belleforest, *Histoires Tragiques*, iv. 19; Queen Margaret's *Heptameron*, Nov. 32.

2. *The Witch*. Thomas Middleton. Printed, 1770.

The most important intrigue of the tangled plot of *The Witch* is again the tragedy of Rosamund and Alboin. Ward (*History of English Dramatic Literature*, ii. 509, and iii. 169,

1899) thinks that both Middleton and D'Avenant found the tale in Belleforest.

1595. *Two Discourses of Master Frances Guicciardin, which are wanting in the thirde and fourth Bookes of his Historie, in all the Italian, Latin, and French Coppies heretofore imprinted; which for the worthinesse of the matter they containe, were published in those three Languages at Basile 1561, and are now doone into English [by W. I.]. It. Lat. Fr. and Eng.*

Printed for W. Ponsonbie, London, 1595. 4to. *British Museum.*

See Fenton's, *The Historie of Guicciardin*, 1579.

1595. *The History of the Warres betweene the Turks and the Persians, written in Italian by John Thomas Minadoi, and translated by Abr. Hartwell, containing the Description of all such Matters as pertaine to the Religion, to the Forces, to the Government, and to the Countries of the Kingdome of the Persians; together with a new Geographickall Mappe of all these Territories, and last of all is discoursed what Cittie it was in the old Time which is now called Tauris, &c.*

London, J. Wolfe, 1595. 4to. Pp. 500. *British Museum*, (2 copies).

Dedicated to John Whitgift, Archbishop of Canterbury, to whom Abraham Hartwell was secretary.

This work is a translation of

Historia della Guerra fra Turchi, et Persiani di Giovanni Tommaso Minadoi dall' istesso riformata, and [sic?] aggiuntivi i successi dell' anno 1586. Con una descrizione di tutte le cose pertinente alla religione, alla forze, al governo, & al paese del Regno de Persiani, et una Lettera all' Ill.^{mo} M. Corrado, nella quale si dimostra qual città fosse anticamente quella, o' hora si chiama Tauris, etc.

Venetia. 1588. 4to. Pp. 383. *British Museum*. 1594. 4to. *British Museum*, (2 copies).

Abraham Hartwell, the younger, flourished 1595–1603. He was probably the Abraham Hartwell, of Trinity College, Cambridge, who took his B. A. degree in 1571, M. A., in 1575, and was made an M. A. of Oxford in 1588. About 1584, he became secretary to Archbishop Whitgift, to whom his three translations from the Italian are dedicated. He was an antiquarian of some note, and died rector of Todington, Bedfordshire, where he founded a library. The date of his death is unknown.

Although he was a translator of geographical writings, he was not himself a traveller, as has been asserted.

Giovanni Tommaso Minadoi, 1540–1615, was a physician. After being graduated from the University of Padua, he became physician to the Venetian consulates in Constantinople and in Syria, where he collected the materials for his history of the wars between the Turks and Persians, 1576–1588. On his return from the East, he was made physician to William of Gonzaga, duke of Mantua. In 1596, he was preferred to the professorship of medicine in the University of Padua. He died in 1615, in Florence, where he had been summoned by Cosimo II., Grand Duke of Tuscany.

1599. *The Commonwealth and Government of Venice. Written by the Cardinall Gasper Contareno, and translated out of Italian into English by [Sir] Lewis Lewkenor, Esquire. With sundry other Collections, annexed by the Translator. . . . With a short Chronicle of the liues and raignes of the Venetian Dukes.*

London: Imprinted by John Windet for Edmund Mattes, etc. 1599. 4to. 115 leaves. *British Museum.*

Dedicated to the Countess of Warwick, and with commendatory verses by Edmund Spenser, Sir John Harington, Maurice Kyffin, etc.

A translation of a work by Cardinal Gasparo Contarini, Bishop of Belluno, entitled,

La Repubblica e i Magistrati di Vinegia [translated by E. Audittim]. *Vinegia.* 1544. 8vo. *British Museum.*

The original was written in Latin,
De Magistratibus et Republica Venetorum libri V. Paris.
 1543. 4to. The *British Museum's* copy is an Aldine edition
 of this,

De Magistratibus, et Republica Venetorum.
Venetis ap. Aldum. 1589. 4to.

The book was also translated into French, and was often
 reprinted.

Epigram 26. Book III.

In commendation of Master Lewknor's Sixth Description of
 Venice. Dedicated to Lady Warwick, 1595.

Lo, here's describ'd, though but in little room,
 Fair Venice, like a spouse in Neptune's arms;
 For freedom, emulous to ancient Rome,
 Famous for counsel much, and much for arms:
 Whose story, erst written with Tuscan quill,
 Lay to our English wits as half conceal'd,
 Till Lewknor's learned travel and his skill
 In well grac'd stile and phrase hath it reveal'd.
 Venice, be prond, that thus augments thy fame;
 England, be kind, enrich'd with such a book;
 Both give due honour to that noble dame,
 For whom this task the writer undertook.

Sir John Harington.

The antique Babel, Emperesse of the East,
 Upreard her buildinges to the threatned skie:
 And Second Babell, tyrant of the West,
 Her ayry Towers upraised much more high.
 But, with the weight of their own surquedry,
 They both are fallen, that all the earth did feare,
 And buried now in their own ashes ly;
 Yet shewing by their heapes, how great they were.
 But in their place doth now a third appeare,
 Fayre Venice, flower of the last worlds delight;
 And next to them in beauty draweth neare,
 But farre exceeds in policie of right.

Yet not so fayre her buildinges to behold
 As Lewkenors stile that hath her beautie told.

Edm. Spencer.

1600. *The Historie of the uniting of the Kingdom of Portugall to the Crowne of Castell, containing the last warres of the Portugalls against the Moores of Africke, the end of the house of Portugall and change of that government. The description of Portugall, their principal Townes, castles, places, rivers, bridges, passages, forces, weakenesses, revenues and expences; of the East Indies, the Isles of Terceres, and other dependences, with many battailes by sea and lande, skirmishes, encounters, sieges, orations, und stratagemes of warre.*

Imprinted at London by Arn. Hatfield for Edward Blount.

1600. Folio. Pp. 324. *British Museum.*

The dedication to "Henry Earle of Southampton is signed, Edw. Blount," but the *Dictionary of National Biography* says Blount styled it "a translation 'by a respected friend.'"

The original is Girolamo Conestaggio's,

Dell' Unione del Regno di Portogallo alla corona di Castiglia, istoria del Sig. Jeronimo de Franchi Conestaggio [or of J. de Silva, Count Portalegre?] Genova. 1585. 4to. British Museum.

1600. *The Mahumetane or Turkish Hystorye, containing three Bookes. . . . Heereunto have I annexed a briefe discourse of the warres of Cypres . . . and . . . a discourse conteining the causes of the greatnesse of the Turkish Empire. Translated from the French and Italian tongues by R. Carr, of the Middle Temple, in London, Gentleman.*

London: Printed by Thomas Este dwelling in Aldersgate street. 1600. 4to. 122 leaves. *British Museum.*

Each book is dedicated to one of the three brothers, Rob., Will., and Edw. Carr separately; and *The Narration of the Warres of Cyprus* to them all jointly. The translator was Ralph Carr.

See *Censura Lileraria*, Vol. VIII, p. 149, and Herbert, *Typographical Antiquities*, Vol. II, p. 1021.

1601. *Civill Considerations upon many and sundrie histories, as well ancient as moderne, and principallie upon those of Guicciardin. . . . Handled after the manner of a discourse, by the Lord Remy of Florence [Remigio Nannini, Fiorentino], and done into French by G. Chappuys . . . and out of French into English, by W. T.*

Imprinted by F. K. for M. Lownes. London, 1601. Folio. *British Museum.*

The Italian original of this work is,

Considerationi Civili, sopra l'Historie di F. Guicciardini, e d'allri historici, trattate per modo di discorso da M. Remigio Fiorentino, . . . con alcune lettere familiari dell' istesso sopra varie materie scritte à diversi Gentil'huomini, e CXLV. advertimenti di F. Guicciardini nuovamente posti in luce. [Edited by Sisto da Venetia.]

Venetia. 1582. 4to. *British Museum.*

W. T. translated from Chappuys' French version, *Considerations civiles, sur plusieurs et diverses histoires tant anciennes que modernes, et principalement sur celles de Guicciardin. Contennans plusieurs preceptes et reigles, pour Princes, Republiques, Capitaines . . . et autres Agents . . . des Princes: avec plusieurs advis touchant la vie civile . . . traitées par manière de discours par Remy Florentin, et mises en François par G. Chappuys, etc.*

Paris. 1585. 8vo. *British Museum.*

1606. *A Treatise concerning the causes of the Magnificencie and Greatnes of Cities. Devided into three bookes by Sig. Giovanni Botero, in the Italian Tongue, now done into English. [by Robert Peterson.]*

At London, Printed by T. P. for Richard Ockould and Henry Tomes. 1606. 4to. *British Museum.*

Dedicated, to 'my verie good Lord, Sir Thomas Egerton, Knight.'

A translation of Giovanni Botero's,

Della cause della grandezza delle città, libri tre. [Edited by S. Barberino.] Milano. 1596. 8vo. *British Museum.*

This work came to many editions, and was translated into Latin, French, Spanish, and German.

1623. *The Popes Letter (20 April, 1623) to the Prince [Charles] in Latine, Spanish, and English. . . . A Jesuites Oration to the Prince in Latin and English.*

Printed for N. Butter, London, 1623. 4to. *British Museum.*

A letter from Alessandro Ludovisio, Pope Gregory XV. to Charles I. when Prince of Wales; a later reprint, with the answer, explains the general subject of the correspondence,—

The King of Scotland's Negotiations at Rome [in 1650] for assistance against the Common-Wealth of England in certain propositions there made, for, and on his behalf; in which propositions his affection . . . to poperie is asserted, etc. Ital., Lat., Eng., and Fr. (The Pope's letter [of 20 Apr. 1623] to the King [Charles I] when Prince of Wales. [With the answer.]

William Dugard. London. 1650. 4to. *British Museum,* (2 copies).

1626. *The New-Found Politick, disclosing the Intrigues of State now translated into English.* [Part 3, by Sir William Vaughan.]

London. 1626. 4to. *British Museum.*

A translation of Trajano Boccalini's,

Pietra del Paragone Politico tratta dal Monte Parnaso, dove si toccano i governi delle maggiori monarchie dell' universo. (Nuova aggiunta alla Pietra del Paragone.)

Cosmopoli [Amsterdam?] 1615. 4to. *British Museum.*

The head title reads, *De i Ragguagli di Parnaso parte terza di Troiano [sic] Boccalini Romano.*

Sir William Vaughan, born 1577, was younger brother to the first Earl of Carbery. He "became chief undertaker for the plantation in Cambriol, the southermost part in New-

foundland, now called by some Britanniola, where with pen, purse, and person [he] did prove the worthinesse of that enterprize." Anthony à Wood alludes here to the publication of *The Golden Fleece*, in 1626, a book written by Vaughan for the purpose of attracting emigrants to his settlement. Sir William Vaughan was living at Cambriol in 1628, but the colony does not seem to have proved successful, for in 1630 he published *The Newlander's Cure*, giving, in an introductory letter, some account of his experiences in the New World. The undertaking is mentioned in *Purchas*,—"The Worshipfull William Vaughan of Terracod, in the Countie of Carmarthen, Doctor of Ciuill Law, hath also undertaken to plant a Circuit in the New-found land, and hath in two seuerall yeeres sent thither diuers men and women, and hee is willing to entertaine such as will be Adventurers with him upon fit conditions."

Purchas his Pilgrimes. Lib. x. Chap. 9. Vol. iv. P. 1888. 1625. Folio.

1636. *Machiavel's Discourses upon the first decade of T. Livius*, [Books 1-3], translated out of the Italian; with some marginall animadversions noting and taxing his errours. By E. [dward] D. [acres].

T. Paine for W. Hills and D. Pakeman. London. 1636. 12mo. Pp. 646. *British Museum*, (2 copies).

Machiavel's Discourses upon the First Decade of T. Livius, translated out of Italian. To which is added his Prince. [The Life of Castruccio Castracani, etc.] With some marginal animadversions. . . . By E. D. 2 pts.

T. N. for D. Pakeman. London. 1663. 12mo. *British Museum*. Second edition, much corrected, etc. For C. Harper. London. 1674. 8vo. Pp. 686. *British Museum*.

A translation of Nicolò Machiavelli's *Discorsi . . . sopra la prima deca di Tito Livio*. L. P. Per A. Blado de Asola [Rome.] 1531. 8vo. *British Museum*. [Including Dacres's translation of *Il Principe* in the last two editions.]

1637. *Romulus and Tarquin. First Written in Italian and now taught English by [i. e. Henry Carey, Baron Carey of Leppington, afterwards earl of Monmouth.]*

Printed by I. H. for J. Benson. London. 1637. 12mo. *British Museum.* Also, 1638. 12mo. *British Museum.* With commendatory verses prefixed by Thomas Carew, Sir John Suckling, Sir William Davenant, Sir Robert Stapylton, and others.

Romulus and Tarquin. Written in Italian by the Marques Virgilio Malvezzi. And now taught English by Henry Earle of Monmouth. The Third Edition.

London, printed for Humphrey Moseley, and are to be sold at his shop at the Prince's Armes in St. Paul's Church-yard. 1648. 12mo. *British Museum.*

"Dedicated, "to the most sacred Majesty of Charles the First, Monarch of Great Britaine, France, and Ireland," etc.

This work is a translation of two of the political publications of the Marquese Virgilio Malvezzi, *Il Romulo*. Bologna. 1629. 4to. *British Museum*, and *Il Tarquinio Superbo*. Venetia. 1633. 12mo. *British Museum.*

Il Romulo is a biography with political and moral reflections; it was a very successful book, reprinted several times in Italy and translated into French and Spanish.

To my much honoured friend, Henry Lord Cury of Lepington, upon his translation of Malvezzi.

In every triviall worke 'tis knowne
Translators must be masters of their owne
And of their Author's language; but your taske
A greater latitude of skill did aske;
For your Malvezzi first requir'd a man
To teach him speak vulgar Italian.
His matter's so sublime, so now his phrase
So farre above the stile of Bemboe's dayes,
Old Varchie's rules, or what the Crusca yet
For currant Tuscan mintage will admit,
As I beleeve your Marquesse, by a good
Part of his natives, hardly understood.

You must expect no happier fate; 'tis true
 He is of noble birth; of nobler you:
 Se nor your thoughts nor words fit common eares;
 He writes, and you translate, both to your peeres.

Thomas Carew.

*To his much honoured the Lord Lepington, upon his translation
 of Malvezzi, his Romulus and Tarquin.*

It is so rare and new a thing to see
 Ought that belongs to young nobility
 In print, but their own clothes, that we must praise
 You as we would do those first show the ways
 To arts or to new worlds. You have begun;
 Taught travelled youth what 't is it should have done
 For 't has indeed too strong a custom been
 To carry out more wit than we bring in.
 You have done otherwise: brought home, my lord,
 The choicest things famed countries do afford:
 Malvezzi by your means is English grown,
 And speaks our tongue as well now as his own.
 Malvezzi, he whom 't is as hard to praise
 To merit, as to imitate his ways.
 He does not show us Rome great suddenly,
 As if the empire were a tympany,
 But gives it natural growth, tells how and why
 The little body grew so large and high.
 Describes each thing so lively, that we are
 Concerned ourselves before we are aware:
 And at the wars they and their neighbours waged,
 Each man is present still, and still engaged.
 Like a good prospective he strangely brings
 Things distant to us; and in these two kings
 We see what made greatness. And what 't has been
 Made that greatness contemptible again.
 And all this not tediously derived,
 But like to worlds in little maps contrived.
 'T is he that doth the Roman dame restore,
 Makes Lucrece chaster for her being whore;
 Gives her a kind revenge for Tarquin's sin;
 For ravish'd first, she ravisheth again.
 She says such fine things after 't, that we must
 In spite of virtue thank foul rape and lust,
 Since 't was the cause no woman could have had,
 Though she's of Lucrece side, Tarquin less bad.
 But stay; like one that thinks to bring his friend

A mile or two, and sees the journey's end,
 I straggle on too far; long graces do
 But keep good stomachs off, that would fall to.

The Poems, Plays and Other Remains of Sir John Suckling.

Ed. W. C. Hazlitt. 1874. Vol. I. P. 20.

1639. *The History of the Inquisition, Composed by the Rev. Father Paul Servita. Translated out of the Italian by R. [obert] Gentilis.*

J. Okes, for H. Mosley, London, 1639. 4to. *British Museum*, (3 copies). 1655. 8vo. *Brit. Mus.* 1676. Folio. *Brit. Mus.*

A translation of Fra Paolo's,
Historia della Sacra Inquisitione composta . . . dal R. P. Paolo Servita ed hora la prima volta posta in luce, etc.
 Serravalle. 1638. 4to.

1640. *Nicholas Machiavel's Prince. Also, the Life of Castruccio Castracani [degli Antelminelli, duke] of Lucca. And the meanes Duke Valentine us'd to put to death Vitellozzo Vitelli, Oliverotto of Fermo, Paul, and the Duke of Gravina. Translated out of Italian into English. By E. [dward] D. [acres].*

R. Bishop for Wil: Hils and are to be sold by D. Pake-man. London. 1640. 12mo. Pp. 305. *British Museum*.

A translation of Machiavelli's,
Il Principe. . . . La Vita di Castruccio Castracani da Luca. . . . Il Modo che tenne il Duca Valentino, per ammazzare Vitellozzo, Oliverotto da Fermo. . . . I ritratti delle cose della Francia, et della Alamagna nuovamente aggiunti.

Bernardo di Giunta. Firenze. 1532. 4to. *British Museum*.

Machiavelli's *Prince* is an elaboration of one line of thought of the *Discourses*, upon which he was engaged when he took it in hand. Although cast in the form of comments on Livy, the *Discorsi*, in toto, is really an inquiry into the genesis and maintenance of the state. It is *Il Principe* on a larger scale, copiously illustrated by historical examples, and enriched by the fruits of Machiavelli's own experience and observation.

John Morley characterizes the two books clearly,—“in the *Prince* he lays down the conditions on which an absolute ruler, rising to power by force of genius backed by circumstances, may maintain that power, with safety to himself and most advantage to his subjects; while in the *Discourses* he examines the rules that enable a self-governing state to retain its freedom. The cardinal precepts are the same. In either case, the saving principal is one: self-sufficiency, military strength, force, flexibility, address,—above all, no half-measures. In either case, the preservation of the state is equally the one end, reason of state equally the one adequate and sufficient test and justification of the means. The *Prince* deals with one problem, the *Discourses* with the other.”

As to the minor works translated by Dacres, Machiavelli's *Life of Castruccio Costracani* is more romance than history. Machiavelli describes Castruccio as a foundling, and depicts him when lord of Lucca as the ideal soldier and statesman. In fact, Castruccio was of the noble family of the Antelminelli. He succeeded Ugucione della Faggiuola, lord of Pisa, at Lucca, in 1315, and was supported by the Emperor Louis of Bavaria, who created him duke of Lucca. Castruccio dominated all Tuscany, until his death, in 1328, enabled the Guelfs to breathe freely again.

The story of Oliverotto da Fermo is told in the 8th chapter of the *Prince*. He was one of the captains of Cesare Borgia who revolted, and entered into a conspiracy against him. With many arts, Cesare got four of the conspirators to visit him at Sinigaglia, where two of them, Oliverotto and Vitellozzo, were seized and forthwith strangled. It was only a year after Oliverotto had become tyrant of Fermo by murdering his uncle, Giovanni Fogliani, whom he had invited to a banquet for the express purpose of making way with him.

The character of Machiavelli seems to have made a profound impression on the Elizabethan dramatists. Three plays are named after him.

1. *Machiavel*. An anonymous play, acted at the Rose theatre, and recorded in *Henslow's Diary*, under the date, March 2, 1592.
2. *Machiavel and the Devil*, a tragedy, by Robert Daborne.
Daborne was in treaty with Henslow for this play between April 17, and June 25, 1613. It may have been the older play worked over.
3. *Machiavellus*. By D. Wiburne.
A Latin play acted at Cambridge University, 1597.
MS., of date 1600, Douce, 234, *Bodleian*.

Shakspeare alludes to Machiavelli three times,—

"Alençon, that notorious Machiavel." *I. Hen. VI. v. 4.*

"I can add colors to the chameleon,
Change shapes with Proteus, for advantage,
And set the murd'rous Machiavel to school."

III. Hen. VI. iii. 2.

"Peace, I say! hear mine host of the Garter.
Am I politic? am I subtle? am I a Machiavel?"

Merry Wives. iii. 1.

Marlowe brings Machiavelli on the stage in person as the Prologue to the *Jew of Malta*, expressing his admiration for him in the lines,—

"I count religion but a childish toy,
And hold there is no sin but ignorance."

Mr. Courthope, in his *History of English Poetry*, maintains that all of Marlowe's plays are but different conceptions of Machiavelli's principle of *virtù*. In this view Tamburlaine is the apotheosis of power as ambition; Barabbas, of power as revenge; Faustus, of overweening intellectual power. Whether Machiavelli did indeed revolutionize the English drama, as Mr. Courthope's interesting contention holds, certain it is that he was a familiar and popular figure on the stage. Making mere casual notes on the subject, I find sixteen dramatists, in twenty-six plays, all alluding to Machiavelli in the same way, crediting him with the craft, malice,

and hypocrisy of the devil. Mr. Edward Meyer, in his dissertation, *Machiavelli and the Elizabethan Drama* (Weimar, 1897), has collected 395 instances of Machiavelli's name, or supposed maxims, occurring in Elizabethan literature. As the *Prince* was not translated until 1640, Mr. Meyer argues that the source of Elizabethan Machiavellianism was Simon Patrick's translation of Innocent Gentillet's, *Discours d'Estat sur les moyens de bien gouverner et maintenir en bonne paix un royaume et une principaute, contre Nicol. Machiavel.* (1576.) The difficulty of this argument is, that, although the dedication of Patrick's translation is dated 1577, the book was not entered on the *Stationers' Register*, nor printed, until 1602. Many of the allusions belong to the sixteenth century. It is possible that Patrick's translation may have been known in manuscript; it is also possible that many persons may have read Gentillet, either in the original Latin, or in French. From the vogue of Italian at the time, and from the constant travelling to and fro between England and Italy, I myself see no difficulty in supposing what must have been the fact, that educated Englishmen at least read Machiavelli in his own simple, unaffected, vivid Italian. Machiavelli is a writer who will never be read, except by the few, but his positive spirit, his practical method, is precisely of the sort that must have appealed most strongly to the Elizabethans. "We are much beholden," said Bacon, "to Machiavel and others that wrote what men do, and not what they ought to do."

The Elizabethans were deeply interested in government, as the English have always been, and they had many perplexing problems, both in State and Church, to deal with. From abstract principles in the sphere of government, Machiavelli appealed to experience, for authority as the test of truth, he substituted scientific facts. All this seemed well enough to a people in the first blush of civil and religious freedom, but it was confusing, it was especially confusing when concretely applied to new and urgent moral questions,

such as early Protestant England had to settle. The popular misconception of Machiavelli might easily have arisen in ignorance, it was certainly in the air, as Gentillet's book shows; it must have been added to by the Italian travellers' reporting half truths; Marlowe's extravagant admiration undoubtedly overleaped the mark; and lastly, there is the *vitium gentis*, the natural antipathy of race and morale, to intensify the current opinion.

Lord Burghley and Elizabeth probably rated Machiavelli nearest his proper worth, and it is well known that both these great personages walked in devious paths. "Party Government is not the Reign of the Saints," wittily says John Morley, in his brilliant Romanes lecture on Machiavelli, and goes on to show that among the canonized saints of the Roman Church, there have been but a dozen kings in eight centuries, and no more than four popes. "So hard has it been," he adds, quoting Cosmo de' Medici, "to govern the world by paternosters."

1641. *An History of the Ciuill Warres of England betweene the two houses of Lancaster and Yorke. The originall where of is set downe in the life of Richard ye second; their proceedings in ye lives of Henry ye 4th Henry ye 5th and 6th Edward ye 4th and 5th Richard ye 3^d and Henry ye 7th in whose dayes they had a happy period. Englished by ye Right Hon^{ble} Henry Earle of Monmouth in two Volumes.*

Imprinted at London for John Benson & and are to be sould at his shop in S^t Dūstans churchyard. 1641.

The Second Part of the History of the Ciuill Warres of England Between the two Houses of Lancaster and Yorke. Wherein is contained The Prosecution thereof, in the lives of Edward the fourth Edward the fifth Richard the third, and Henry the seventh. Written originally in Italian By Sir Francis Biondi Knight, late Gentleman of the Privy-Chamber to His Majesty of Great Brittain. Englished by the Right Honourable, Henry Earle of Monmouth: The second Volume.

London, Printed by E. G. for Richard Whitaker, and are to be sold at his shop in the Kings Armes in Pauls Church-yard. 1646. 2 volumes in 1. Sm. folio. *Peabody*, in beautiful binding, full fawn calf, extra, gilt edges. Pp. 177 + 236. *British Museum*.

The engraved title-page contains portraits (half length) of Charles I. and Queen Henrietta Maria, and of Richard II. and Henry VII., at full length.

The work is a translation of Giovanni Francesco (Sir John Francis) Biondi's,

L'istoria delle guerre civili d'Inghilterra tra le due Cose di Lancaastro e di Iorc, sotto Ricardo II, Arrigo IV, V, VI, Odoardo IV, etc.

Venezia. 1637-44. 4to. 3 vols. *British Museum*.

Dedicated, by the author, Giovanni Francesco Biondi, "To the High and mighty Monarch, Charles, King of great Britaine, France and Ireland."

The Earl of Monmouth says in his epistle "To the Readers his beloved countrey-men," prefixed to the Second Part,—

"The reasons then that drew me to this (otherwise Unnecessary) Epistle, are; First, to let my Readers know, lest I may seem to derogate from my Authour, by tacitely arrogating to My Selfe, that the three Last lives [those of Edward the fifth, Richard the third, and Henry the seventh] of this Volume are not yet (as I can heare of) printed in Italian, and the Authour being dead, out of whose Papers, whilst he was here in England, I translated them; I know not whether they may ever undergoe the Presse in the Language wherein they were by him penn'd or no. My next inducing reason is; That the subject of both parts of this Treatise being Civill Warres, and this Second comming forth in a Time of Civill Warres in the Same Countrey, I hope I may be excused for doing what in me lies to perswade to a Happy Peace: whereunto I know no more powerfull Argument, then by shewing the Miseries of Warre, which is a Tragedie that alwaies destroyes the Stage whereon it is acted; and

which when it once seizeth upon a Land rich in the plenty of a Long Peace, and full with the Surfeit of Continued Ease, seldome leaves Purging those Superfluities, till All (not only Superfluous but meere Necessaries) be wasted and consumed, as is sufficiently made to appeare throughout this whole History."

1642. *Discourses upon Cornelius Tacitus. Translated into English by Sir R. [ichard] B. [aker].*

London. 1642. Folio. *British Museum.*

A translation of the Marquese Malvezzi's,

Discorsi sopra il libro primo degli Annali di Cornelio Tacito.

Venetia. 1622. 4to. *Discorsi sopra Cornelio Tacito.* Venetia.

1635. 4to. *British Museum*, (2 copies).

Sir Richard Baker, 1568-1645, made this translation of Malvezzi's *Discorsi sopra Cornelio Tacito* for a bookseller named Whittaker. It was one of the literary works with which he occupied himself in the Fleet prison, where he lived from about 1635 until his death.

It is impossible to mention Sir Richard Baker without referring to his famous book, the *Chronicle of the Kings of England from the time of the Romans' Government unto the Death of King James*, which appeared in 1643. *Baker's Chronicle* was reprinted ten times up to 1733, was continued to the year 1658 by Edward Phillips, Milton's nephew (1660), was abridged (1684), and was translated into Dutch (1649). It is written in a pleasant, readable style, and was long popular with country gentlemen. Addison represents Sir Roger de Coverley as well posted in his *Chronicle*, which he always kept lying in his hall window. One of the most humorous papers of the *Spectator* is that (No. 329, March 18, 1712) describing Sir Roger's going through Westminster Abbey with *Baker's Chronicle* on the tip of his tongue. Before the figure of Queen Elizabeth's maid of honor who died from the prick of her needle, he wonders why Sir

Richard Baker has said nothing about her; he informs the *Spectator* that Edward the Confessor was the first who touched for the evil; Henry IV. reminds him that "there was fine reading in the casualties of that reign;" upon the whole, he observes with some surprise, that Sir Richard Baker "had a great many kings in him whose monuments he had not seen in the Abbey."

So, Fielding, in *Joseph Andrews*, refers to *Baker's Chronicle* as part of the furniture of Sir Thomas Booby's house.

There is one notable accuracy in *Baker's Chronicle*; it gives for the first time the correct date of the poet Gower's death.

1647. *The Pourtract of the Politicke Christian-Favourite. Originally drawn from some of the actions of the Lord Duke of St. Lucar. . . . To this translation is annexed the chiefe State Maxims and observations upon the same story of Count Olivares, Duke of St. Lucar.*

London. 1647. 8vo. *British Museum.*

A translation of Malvezzi's,

Il Ritratto del Privato Politico Christiano estratto dall' originale d'alcune attione del Conte Duca di S. Lucar [i. e. G. de Guzman] dal Marchese V. Malvezzi.

Bologna. 1635. 4to. *British Museum.*

1647. *Il Davide Perseguitato: David Persecuted: Done into English by R. [obert] Ashley.*

London. 1647. 12mo. *British Museum.* Also, 1650. 12mo. ("with a picture of King Ch. I. playing on a harp, resembling K. David, purposely to make all the impression sell off, such are the usual shifts which booksellers use." Anthony à Wood). *British Museum.*

A translation of the Marquese Virgilio Malvezzi's *Davide Perseguitato.*

Venetia. 1634. 12mo. *British Museum.*

1647. *The Chiefe Events of the Monarchie of Spaine, in the yeare 1639. . . . Translated out of th' Italian copy by R. Gentilis.*

London. 1647. 12mo. *British Museum.*

A translation of the Marquese Virgilio Malvezzi's,
I successi principali della Monarchia di Spagna nell' anno 1639. Anvers. 1641. 16mo.

A Spanish translation is dated a year earlier,

Successos principales de la Monarquia d'Espanña en el año de mil i seis cientos i treinta i nueve, etc.

Madrid. 1640. 4to. *British Museum.*

1648. *A Venice Looking-Glass; or, a Letter written very lately from Lond. to Card. Barbarini at Rome by a Venetian Clarissimo touching the present Distempers in England. Translated from the Italian by James Howell.]*

1648. 4to. Pp. 24.

To the Lady E., Countess Dowager of Sunderland.

Madam,

I am bold to send your L^a. to the Country a new *Venice Looking-glass*, wherein you may behold that admir'd Maiden-City in her true complexion, together with her Government and Policy, for she is famous all the world over. Therefore, if at your hours of leisure you please to cast your eyes upon this Glass, I doubt not but it will afford you some objects of entertainment.

Moreover, your Ladyship may discern thro' this Glass the motions, and the very heart of the Author, how he continueth still, and resolves so to do, in what condition soever he be, Madam—

Your most constant and dutiful Servant,

J. H.

1650. *Considerations upon the lives of Alcibiades and Coriolanus [sic]. . . . Englished by R. Gentilis.*

London. 1650. 12mo. *British Museum.*

Dedicated to the daughter of Thomas, Earl of Strafford, "as a small token of the manifold obligations whereto I am everlastingly tied to you."

Translated from the Marquese Malvezzi's,

Considerationi, con occasione d'alcuni luoghi, della vite d'Alcibiade e di Coriolano. 2 pts.

Bologna. 1648. 4to. *British Museum*, (2 copies.)

"Like Shakspeare's of respect is Robert Gentilis's *respectful*,—'Alcibiades . . . strives to become great, and make himself *respectfull*, by contending with great ones.'"

Considerations, etc., p. 64.

F. H. in *The Nation*. July 4, 1895.

1650–52. *An exact Historie of the late Revolutions in Naples; And of their Monstrous Successes, not to be paralleld by any Antient or Modern History. Published by the Lord Alexander Giraffi in Italian; And (for the rarenesse of the subject) Rendred to English, by J. H. Esq.*

London, Printed for R. Lowndes. 1650.

The Second Part of Massaniello, His Body taken out of the Town-Ditch, and solemnly Buried, With Epitaphs upon him. A Continuation of the Tumult; The D. of Guise made Generalissimo; Taken Prisoner by young Don John of Austria. The End of the Commotions. By J. H. Esquire.

Truth never look'd so like a Lie
As in this modern Historie.

London, Printed by A. M. for Abel Roper at the sign of the Sun, and T. Dring at the George near St Dunstons Church in Fleetstreet, MDCLII. The two Parts together, 24mo, pp. 345. With a colored frontispiece subscribed *Effigie & nero Ritratto di Masianello, comandante, in Napoli. Peabody. British Museum* (2 copies). 1664–3. 8vo. *British Museum*.

Dedicated by the translator, James Howell, "To the right Worshipfull, the Governour, the Deputy, and the rest of the worthy Company, trading into the Levant."

The work is a translation of Alessandro Giraffi's *Le rivoluzioni di Napoli . . . con pienissimo ragguaglio d'ogni successo, e trattati secreti, e palesi. (Primo libro—Manifesto del . . . Popolo di Napoli.) Venetia. 1647. 8vo. British Museum.* (Eight editions between 1647 and 1844 in the British Museum.)

Masaniello (Tommaso Aniello) was a young fisherman of Amalfi who led a popular uprising in Naples during the summer of 1647. The cause of the civil revolution was the heavy taxation of the Spanish Government then in possession of Naples, and particularly the duty on fruits, both green and dry. The first riot, incited by Masaniello, broke out on Sunday, July 7, 1647, and lasted ten days; on the third day Masaniello was made Captain-General, or Absolute Patron, of the city, and as Howell translates, "from an humble, judicious, and zealous spirit which reign'd in him; he became proud, a Fool and a Tyrant." After a rule of but eight days and eight hours, he was assassinated, July 16, 1647.

The Second Part of Massaniello describes the continuation of the civil war, the intervention of the French commanded by the Duke of Guise, and the subjugation of the city by Spain, in 1648, under the leadership of Don John of Austria.

1650. *The History of the rites, customes and manner of life of the present Jews throughout the world. Written in Italian by Leo Modena. . . . Translated into English by E. [dmund] Chilmead.* Pp. 249.

J. L. for J. Martin and J. Ridley. London. 1650. 8vo. *British Museum*, (2 copies).

Translated from Leo Modena's

Historia degli Riti Hebraici, Dove si hà breve e total relatione di tutta la vita, costumi, riti et osservanze, degl' Hebrei di questi tempi. [Edited by the French mystic, Jacques Gaffarel.]

Parigi. 1637. 12mo. *British Museum.*

1650. *De Bello Belgico. The History of the Low-Country, Warres. Written in Latin by F. S. [Famiano Strada]; in English by Sir R. Stapylton, Kt. Illustrated with divers figures. [A translation of Decade I. only.]*

London. 1650. Folio. 1667. Folio. *British Museum.*
A translation of

F. S. . . . de Bello Belgico decas prima (secunda), [1555-90].
2 pts. *Romae.* 1632-47. Folio. *British Museum.*

1651. *Stoa Triumphans: or, two sober paradozes, viz. 1. The Praise of Banishment. 2. The Dispraise of Honors. Argued in two letters by . . . V. M. Now translated out of Italian, with some annotations annexed.*

London. 1651. 12mo. *British Museum.*

V. M. is the Marquese Virgilio Malvezzi. The translator's dedication is signed "T. P."

1652. *Historicall Relations of the United Provinces and of Flanders, written originally in Italian by Cardinall Bentivoglio, and now rendered into English by Henry [Carey] Earle of Monmouth.*

London. 1652. Folio. *British Museum.* Prefixed is a portrait, by Faithorne, of the Earl of Monmouth. Also, 1654. Folio. *Brit. Mus.* 1678. Folio. *Brit. Mus.*

The work is a translation of Bentivoglio's,

Relatione fatte dall' Ill^{mo}. Cardinal Bentivoglio in tempo delle sue nuntature di Fiandra e di Francia. Date in luce da E. [ricio] Puteano. 2 vols.

N. Pantino. Colonia. 1629. Folio. *British Museum.*

Guido Bentivoglio was sent as papal nuncio to Flanders by Pope Paul V., in 1607; he remained there nine years, until the beginning of 1617, when he was transferred to France. He was so acceptable to France that when he was made a cardinal, January 11, 1621, Louis XIII. chose him to protect French interests in Rome. He died in conclave, in 1644, just as he was about to be elected Pope, done to death,

J. V. Rossi (Nicius Erythraeus) asserts, by the snoring of the cardinal in the next cell, which kept him awake for eleven successive nights.

*To the Earle of Monmouth. Upon his translation
of Bentivoglio.*

Those who could rule the Ancient World with ease,
Could strictly governe all, yet none displease,
Were such as cherisht Learning; not because
It wrapt in rev'renc'd Mistery the Lawes,
Nor that it did the Nobles civilize,
But rather that it made the People wise;
Who found by reading Story (where we see
What the most knowing were, or we should be)
That Peace breeds happiness, and only they
Breed Peace, who wisely any Pow'r obey.
Books much contribute to the Publick good,
When by the People eas'ly understood;
But those who dress them in a Forraigne Tongue
Bring Meate in cover'd Plate to make men long.
Whilst those who Forsaigne Learning well translate
Serve plaine Meate up, and in uncover'd Plate.
This you have done my Lord! which only shoves
How free your Mind in publick Channels flows,
But if that good to which some men are borne
Doe less then good acquir'd our Names adorne
The ceaseless nature of your kindness then,
(Still ready to informe unlangug'd Men)
Deserves less praise, if rightly understood,
Then does your judgment how to do Men good:
Which none can value at too high a rate,
Judging the choice of Authors you translate.

The Works of Sr William Davenant K^t. London. 1673. Folio. P. 316.

1653. *The Scarlet Gown, Or the History of all the present Cardinals of Rome. Wherein is set forth the Life, Birth, Interest, Possibility, rich offices, Dignities, and charges of every Cardinal now living. . . . Written originally in Italian [by N. N.] and translated into English by H. [enry] C. [ogan] Gent.*

London, Printed for Humphrey Moseley, etc. 1653. 8vo.
Huth. British Museum, (3 copies). Also, 1654: 1660. 8vo.
British Museum.

Dedicated to John, Earl of Rutland.

I find in the *British Museum Catalogue*,

The Court of Rome. . . . Translated out of Italian into English by H. [enry] C. [ogan]. 1654. 8vo. *British Museum*.

Possibly this is a variant title for the 1654 edition of *The Scarlet Gown*.

1654. *The Compleat History of the Warrs of Flanders. written in Italian*. . . . Englished by Henry [Carey] Earl of Monmouth. Illustrated with figures of the chief personages mentioned in this history, with a map of the 17 provinces and above 20 figures.

London. 1654. Folio. With a portrait of the Earl of Monmouth. *British Museum*. Also, 1078. Folio. *British Museum*.

A translation of Cardinal Guido Bentivoglio's,

Della Guerra di Fiandra, descritta dal Cardinal Bentivoglio parte prima (terza).

Colonia. 1632-39. 4to. 3 pts. *British Museum*.

1654. *A discourse touching the Spanish Monarchy; wherein we have a political glasse, representing each particular country and empire of the world, with wayes of government*. . . . Newly translated into English [by Edmund Chilmead] according to the third edition . . . in Latin. Pp. viii + 232.

E. Alsop. London. 1654. 4to. *British Museum*.

[1660?] *Thomas Campanella, an Italian friar and second Machiavel, his advice to the King of Spain for attaining the universal Monarchy of the World: particularly concerning England, Scotland and Ireland, how to raise division between King and parliament, to alter the government from a kingdom to a commonwealth*. . . . Translated into English by Ed. Chilmead . . . with an admonitorie Preface by William Prynn. Pp. xiv + 232.

P. Stephens. London, [1660?]. 4to. *British Museum*.

A translation of Tommaso Campanella's,
Th. C. de Monarchia Hispanica discursus.

L. Elzevir. Amstelodami. 1640. 12mo. *British Museum.*
The work was also translated into Italian and German.

In his *De Monarchia Universali*, Campanella, a Dominican monk, revives Dante's political dream of a universal Church and a universal Empire, substituting Spain for Germany.

1654. *Parthenopoeia or the history of the Most Noble and Renowned Kingdom of Naples With the Dominions therunto annexed and the Lives of all their Kings. The First Part by that Famous Antiquary Scipio Mazzella made English by Mr. Samson Lennard Herald of Armes. The Second Part Compi'd by James Howell Esq.; who broches some supplements to the First part, drawn on the Thread of the Story to these present Times.* 1654.

London, Printed for Humphrey Moseley . . . 1650. Sm. folio. Pp. xviii + 191 + 62 + ii. *British Museum.*

A translation of Scipione Mazzella's

Descrittione del regno di Napoli. . . . Con la nota de' fuochi, delle impositione . . . e dell' entrate, che n'ha il R^e. E vi si fa mentione de i R^e, che l'han dominato, . . . de' Pontifici e de' Cardinale, che si nacquero, e . . . delle famiglie nobili, che vi sono, etc.

G. B. Capelli. Napoli. [1586]. 4to. Pp. 710. *British Museum.*

1654. *The Court of Rome. . . . Translated out of Italian into English by H. C. [Henry Cogan].*

1654. 8vo. *British Museum.*

1656. *I Ragguagli di Parnaso: or Advertisements from Parnassus, in two centuries, with the politick Touchstone . . . put into English, by Henry [Carey] Earl of Monmouth.*

London. 1656. Folio. With portrait of the Earl of Monmouth, by Faithorne. *British Museum.* Also, 1669 and

1674, folio, *British Museum*, and 1706, folio. "Revis'd and Corrected by Mr. Hughes" (John Hughes, the poet). Pp. xvi + 454. *British Museum*.

This is a translation of Trajano Boccalini's *De' Ragguagli di Parnasso centuria prima*. Venice. 1612. 4to. [*Milano*. 1613. 8vo. *British Museum*.] *Centuria seconda*. Venice. 1613. 4to. [*Venetia*. 1616. 8vo. *British Museum*.]

The Politick Touchstone is a translation of Boccalini's *Pietra del Paragone Politico*, which had already been translated by Sir William Vaughan, under the title, *The New-Found Politick*. 1626.

The title of a later, and different, translation of the *Ragguagli* reads,

Advertisements from Parnassus . . . newly done into English, and adapted to the present times. Together with the author's Politick Touchstone; his Secretaria di Apollo; and an account of his life. By N. N. 3 vols.

London. 1704. 8vo. *British Museum*.

The *Ragguagli di Parnasso* represents Apollo, seated upon Parnassus, hearing the complaints of all who come before him, and distributing justice according to absolute desert. Boccalini was a keen and daring wit, and his book, which is a sort of *Dunciad*, is full of lively satire on the lives and writings of famous Italians. His touch is light, with a fantastic turn, and some of his hits are extremely happy. Apropos of Guicciardini's longwindedness, he relates this pleasantry,—

A citizen of Lacedaemon having said in three words what could be said in two (a capital crime in Sparta), was condemned—to read Guicciardini's history of the Pisan war. He read the first pages in a mortal sweat; then utterly unable to go on with it, he ran and threw himself at the feet of his judges, beseeching them to imprison him for life, to send him to the galleys, to burn him alive, anything rather than prolong his intolerable weariness in reading Guicciardini.

Dr. Richard Garnett thinks that the *Advertisements from*

Parnassus probably exerted considerable influence upon Quevedo, Swift, and Addison.

1656. *The Siege of Antwerp written in Latin. . . . Englished [from the 6th and part of the 7th book of Famiano Strada's De Bello Belgico decas primo (secunda)] by Thomas Lancaster. Gent.*

London, [May 29, 1656] 8vo. *British Museum.*

1657. *Political Discourses; written in Italian, and translated into English by Henry [Carey] Earl of Monmouth.*

London. 1657. Folio.

A translation of Paolo Paruta's,

Discorsi politici ne i quali si considerano diversi fatti illustri, e memorabili di Principi, e di Republiche antiche e moderne, [divisi in due libri:] Aggiuntovi nel fine un suo soliloquio, nel quale l'autore fa un breve esame di tutto il corso della sua vita.

Venetia. 1599. 4to. 2 pts. *British Museum*, (2 copies).

The *Discorsi* is a series of twenty-five essays on Athens, Rome, Venice, and contemporary politics, written with a broad and just spirit, and in an admirable style.

1658. *The History of Venice written originally in Italian likewise the wars of Cyprus wherein the famous sieges of Nicossia and Famagosta, and battel of Lepanto are contained. Made English by Henry Carey, Earl of Monmouth.*

London. 1658. Folio. 2 pts. *British Museum.*

A translation of Paolo Paruta's *Historia Vinetiana*. [Edited by G. Paruta and "fratelli."]

Venice. 1605. 4to. 2 pts. *British Museum*, (2 copies).

Paruta's *Storia Veneziana* was begun in Latin with the design of following Cardinal Bembo's history of Venice; in three books, it covers the period from 1513 to 1552, relating the war with Cyprus. The style is simple, clear, and elegant. Paruta was not only an historian, but also an able statesman

and diplomatist. He became Procurator of the Venetian Republic, and was only prevented by his death from becoming Doge.

1663. *History of the Wars of Italy, from the year 1613 to 1644, in eighteen books. Rendred into English by Henry [Carey] Earl of Monmouth.*

London. 1663. Folio. With Faithorne's portrait of the Earl of Monmouth. *British Museum.*

A translation of Pietro Giovanni Capriata's,

I due primi libri dell' Istoria di P. G. C. . . . sopra i movimenti d'arme successi in Italia dall' anno MDCXIII fino al MDCXVIII. Aggiuntivi i Sommarij de gli altri quattro libri che mancano al compimento dell' opera.

Genova. 1625. 4to. *British Museum.*

Dell' historia di P. G. C. libri dodici, etc. (Parte seconda 1634 fino al 1640.—Parte terza [edited by G. B. Capriata] 1641 fino al 1650). 3 pt. Genova. 1638—63. 4to. British Museum, (2 copies).

1664. *A new Relation of Rome, as to the government of the city, the noble Families thereof, etc. Englished by G. T. [Giovanni Torriano].*

London. 1664. 8vo. (Lowndes.)

1664. *Rome exactly described as to its present state under Pope Alexander VII., out of Italian by G. T. [Giovanni Torriano].*

London. 1664. 8vo. (Lowndes. Allibone.)

1676. *The History of France, written in Italian. . . . The translation whereof being begun by Henry [Carey], late Earl of Monmouth, was finished by William Brent, Esq.*

London. 1676. Folio. *British Museum.*

A translation from the Italian historian, Galeazzo Gualdo-Priorato, Count of Comazzo,—

Historia della Rivoluzioni di Francia sotto il regno di Luigi XIV, dall' anno 1648 sin all' anno 1654, con la continuazione della guerra tra le due corone.

Venice. 1655. Paris. 1656. Folio.

Aggiunta d'altri accidenti occorsi in Europa sino alla pace de' Pirenei.

Cologne. 1670. 4to. 2 vols.

The Earl of Monmouth was engaged upon the translation of this work at the time of his death, in 1661.

C. MANNERS AND MORALS.

1561. *The Courtyer of Count Baldessar Castilio divided into foure bookes. Very necessary and profitable for yonge Gentilmen and Gentilwomen abiding in Court, Palaice or Place, done into Englyshe by Thomas Hoby.*

Imprinted at London, by wyllyam Seres at the signe of the Hedghogge. 1561. Woodcut title. [Colophon.] Imprinted at London, by Wyllyam Seres, Dwelling at the west end of Paules, at the Signe of the hedghog. 4to. Black letter. *Huth. British Museum*, (2 copies): 1577. 4to. Black letter. *Brit. Mus.*, (2 copies): 1588. 8vo. Pp. 616. Printed by John Wolfe, in three columns, Italian, in Italics, French, in Roman, and English, in Black letter. *Brit. Mus.*: 1603. 4to. *Brit. Mus.* (With a spurious autograph of Shakspeare, forged by S. W. H. Ireland): London. 1727. 4to. With a life of Count Baldessare Castiglione, by A. P. Castiglione: 2nd edition. London. 1742. 4to. *Peabody*: Another edition, by R. Sambre, London, 1729. 8vo.

1571. *Balthasaris Castilionis comitis de Curiale sive Aulico libri quatuor, ex Italico sermone in Latinum conversi. B. Clerke . . . interprete. Non aule aedili. Apud J. Dayum. Londini.* 1571. 8vo. *Brit. Mus.*: 1577. 8vo.: *Londini.* 1585. 8vo. *Brit. Mus.*: *Londini.* 1603. 8vo. *Brit. Mus.*: *Londini.* 1612. 8vo. *Brit. Mus.*: *Argentorati* (Strassburg). 1619. 8vo. *Brit. Mus.*: *Cantabrigiae.* 1713. 8vo. *Brit. Mus.*

The Courtyer is a translation of

Il libro del Cortigiano del Conte B. C. Nelle case d'Aldo Romano & d'Andrea d'Asola.

Venetia. 1528. Folio. *British Museum.*

Rigutini, in his edition of *Il Cortigiano* (Barbèra, 1889), accounts for 45 Italian editions of the book before his own; he also enumerates three Latin translations of it, two Spanish, two French, and one English. In this bibliography, not intended to be complete, I have mentioned 66 editions or reprints of *Il Cortigiano*, in five languages. The Italians call it the "Golden Book."

The first English edition contains "A Letter of syr I. Cheekes. To his loving frind Mayster Thomas Hoby," in which Sir John Cheeke says of the English language,

"I am of this opinion that our own tung shold be written cleane and pure, unmixt and unmangeled with borowing of other tungen."

To the first Latin edition, by Bartholomew Clerke, is prefixed a Latin Epistle by Thomas Sackville, Lord Buckhurst, and Earl of Dorset, author of *Gorboduc*, the earliest English tragedy. Clerke's Latin translation is highly commended by Sir John Harrington, in the preface to his translation of Ariosto's *Orlando Furioso*. 1591.

The Huth Library copy of the *Courtyer* belonged to the poet Southey, and contains his autograph and bookplate.

Il Cortigiano is dedicated by the author, Count Baldessare Castiglione, to Don Michele de Silva, Bishop of Viseo; by the English translator, Sir Thomas Hoby, "To Right Honourable the Lord Henry Hastings, sonne and heire apparent to the noble Earle of Huntingdon."

"To join learning with cumlie exercises, Conte Baldesar Castiglione in his booke, *Cortigiano*, doth trimlie teache, which booke, advisedlie read, and diligentlie folowed, but one year at home in England, would do a yong gentleman more good, I wisse, than three yeares travell abroad spent in Italie. And I mervell this booke is no more read in the

Court, than it is, seying it is so well translated into English by a worthie Gentleman Syr Th. Hobbie, was many wayes furnished with learynyng, and very expert in knowledge of divers tonges."

Roger Ascham, *The Scholemaster*, Bk. 1, p. 61.

"The best book that ever was written upon good breeding, *Il Cortigiano*, by Castiglione, grew up at the little court of Urbino, and you should read it."

Boswell's Johnson. Journal of a Tour to the Hebrides. 2nd. Oct. 1773. G. Birkbeck Hill, v, p. 276.

Count Baldessare Castiglione, 1478-1529, was a Mantuan who spent his life in the service first of the Duke of Milan and afterwards of Giudubaldo da Montefeltro, Duke of Urbino. One of his diplomatic journeys took him to England, whence, in 1507, he carried home, from Henry VII., the Order of the Garter, for his master, the Duke of Urbino.

Il Cortigiano, the result of its author's travels and observations and social experiences, represents the highest conception of manners of the Renaissance. It is a mixed type of manners, in that the education of letters of the Renaissance is engrafted upon the martial discipline of feudal times. In form, *Il Cortigiano* is modelled on the *Decameron*, of Boccaccio, and the *De Oratore*, of Cicero. It is a dialogue supposed to be carried on by a distinguished company of ladies and gentlemen who are assembled at the Court of Urbino. Among these personages the chief are Giuliano de' Medici, called Il Magnifico, afterwards Pope Clement VII.; Ottaviano Fregoso, afterwards Doge of Genoa; Cardinal Bernardo Bibbiena, author of *Calandra*; Cardinal Bembo, author of *Gli Asolani*; L'Unico Aretino; Elizabetta Gonzaga, Duchess of Urbino; and Emilia Pia, Countess of Montefeltro.

The subject of discussion agreed upon is that proposed by Messer Federigo Fregoso, "the perfect courtier, what are all the conditions and particular qualifications required of the man who shall deserve that name."

The discussion is continued through four evenings, taking up the subject under four heads: (1) Of the form and manner of a court life; (2) Of the qualifications of a courtier; (3) Of the court lady; (4) Of the duty of a prince. The debate on the first evening, on the form and manner of a court life, is conducted by Count Lodovico da Canossa. Following the chivalric ideal, it is laid down that the perfect courtier should be a man of birth, a good horseman, and able to swim, leap, cast the stone, and play tennis. In the education of letters, he should be able to speak and write well, imitating the diction of the best writers, of whom, in the vulgar tongue, Boccaccio and Petrarch are praised as models. Further, the perfect courtier ought to be more than moderately instructed in polite letters, he should understand Greek and Latin literature also, 'on account of the variety of things that are written in those languages with great accuracy and beauty.' So in the other arts of expression, he should know something of music, and be able to play upon the lute; some skill also in painting increases the knowledge of the beautiful and cultivates the taste.

On the second evening, the debate is led by the proposer, Messer Federigo Fregoso, who develops a lively and entertaining discussion of wit and humor. Among many sprightly bon mots, here is one or two,—

The Bishop of Cervia said to the Pope, "Holy Father, the whole court and city will have it that you have pitched upon me for governor."

"Let the fools talk," replied the Pope, "you may assure yourself there is not a word of truth in it."

Marc' Antonio, being one day exasperated by some words of Botton da Cesena, cried, "O Botton, Botton, the time will surely come when thou shalt be the button and a halter the button-hole."

Julian de Medici leads the conversation of the third evening, on the court lady. The conception of woman brought out is made up partly of the formal and sentimental ideas of

the old *Cours d'Amour*, and partly of the colorless feminine light o' love introduced into Italian literature, to its immense damage, by Boccaccio, together with a smack of Platonism. The sentimental, Platonic lady is ably defended by the Magnifico, while the disparager of women is Signor Gasparo Pallavicino.

Signor Ottaviano Fregoso conducts the final debate, on the duty of a prince. It is held that a monarchy, under a good prince, is the best constituted government, although Bembo prefers a republic 'because liberty is one of the excellent gifts of God.' In this book Castiglione quotes himself on the Prince of Wales, afterwards Henry VIII. He says that 'in this prince nature seemed to try to outdo herself by uniting in him alone enough excellencies for an infinity of men.'

George Wyndham (*Introduction to The Poems of Shakspeare*) thinks that Shakspeare derived the Platonic philosophy of his *Sonnets* from the *Courtyer*. As the *Courtyer* was far and away the most popular Elizabethan translation from the Italian, it is more than likely than Shakspeare was familiar with it. Among other suggestions which might be made to strengthen this supposition, it may be pointed out that the Countess Emilia Pia is the type of witty, sprightly lady that Boccaccio first made known in Pampinea, and who is, in English, our fascinating Beatrice.

I note two allusions to *The Courtyer* in the Elizabethan drama; in *Westward Hoe*, i. 1, by Webster and Dekker, and in Marston's *The Malcontent*, i. 1, where Malevole says to Bilioso,—

"Adieu, my treu court-friend: farewell, my dear Castilio."

[1565.] *The boke of Wisdome otherwise called the Flower of Vertue, folowing the Auctorities of auncient Doctours and Philosophers, deuiding and speaking of Vices and Vertues, wyth many goodly examples wherby a man may be praysed or dyspraysed, wyth the maner to speake well and wyselie to al folkes, of what estate so euer they bee. Translated fyrst out*

of Italion into French, and out of French into English by John Larke. [1565.] Lerne my godly chyldren to eschew vyce [Woodcut of a philosopher pointing to the stars] and loke you to lerne wisdo^me of your fore fathers.

[Colophon.] Imprinted at London in Fletestreate, beneath the Conduyte, at the sygne of S. John Euangeliste by Thomas Colwell. 8vo. 107 leaves. Black letter. *British Museum*, (2 copies).

The *Boke of Wisdome* is a translation of,—

Comencia una opera chiamata Fiore de uirtute che tratta de tutti i uitti humani x igle defugire ihomini ch̄ desidera uiuere secōdo dio, etc. [By Tomaso Leoni? Venice. 1470?] 4to. 46 leaves. *British Museum*. There are sixteen Italian editions catalogued in the British Museum, eleven between [1470?] and 1538.

In enumerating "the auctoures of thys booke," John Larke cites sixty-two persons, of whom the first is Jesus and the last "Galyen." The work consists of fifty-seven chapters, generally in pairs, each virtue being accompanied by its corresponding vice. The titles of some of the chapters are as follows,—

"How Prudence is cheefe buckler, and defence of all Vertues. And of the great goodnes, that may come of the same to all persons, after the auntyente Phylosophers."

"How temperaunce is one of the flowers of Prudence. And how he that hath it in hym maye resiste and withstande many evils after the saienges of the wise men, in ye chapter going before."

"How a man oughte to take gladnesse and Joye; and of what thyng, and what gladnesse or Joye is."

"Howe Heuynesse is contrarye to gladnesse; and howe the wyse man oughte neuer to put any in his heart, wherof heuynes and mellancolly may be engendred."

"Howe the uertue of peace ought to be mayntayned and kepte; and of the greates goodnesse that commeth of the same, and what peace is."

"Howe Justyce ought to be done and howe it is that thynges that dothe measure all thynges upon earth."

"Howe Iniustyce or wrong is contrary to Justyce, and howe manye maners there be of Iniustyce, and how Iniustyce demaündeth vengeance afore God."

Example of Justyce.

Apologue of the Angel and the Hermit.

"Of Justice it is red in the life of holye fathers, that there was an hermyte whyche long time had serued God and had done greate penaunce for hys synnes, to whom God sent afterwarde great sicknesse; and bycause that he could not recouer hys healthe agayn he began to complaine of God and to murmure in hymselfe. So it chaunced on a day that the aungell of God appered unto hym, in lykenesse of a yonge man, and sayd unto hym, come wyth me, for God will that I doe shoue thee of hys secret Justyce; and dyd leade him into the towne, to a marchauntes house, whyche had in a coffre a great number of florences. And the aungell, in the syghte of the hermyte, did take the same florence, and did beare them into the house of another man, whych they founde in sleepe, and the aungell dyd leue the sayde florence at hys chambre dore, to the intende that when he should open the dore, that he should fynde them; and thys doone, he ledde hym to the house of another marchaunte that had a chylde, the whyche chylde the aungell dyd kyll, in the presence of the sayde heremite, and the heremite seinge all these thynges, thoughte that the aungell had ben a deuyll, and wolde fayne haue departed from hym. The aungell, seinge that he woulde depart from hym, sayde unto hym, tarye yet a litle, for I wyll shoue thee the reason, wherfore I haue doone these thinges in thy presence; knowe first wherfore that I haue taken the florence from the burges; it is because that he had solde his herytage for the sayde florences, and was purposed to gyue them to certaine murthurers, whyche had promysed hym to kyll a man for hys sake, the whyche had

dyspleased hym aforetymes; and the man which he wolde haue caused to be kylled, is a man of noble byrth, wherof shuld haue come greate inconuenyence, and therfore to resyst the euyl that might haue come therof, and also to let hym of hys euyl, and myscheuous wyll and purpose, I haue taken the sayde florence from hym; and when he shal see hym selfe pore and to haue loste hys herytage and goodes, he wyll gyue hymselfe to the seruice of God, and where he shulde haue ben dampned now he shalbe saued. The reason wherfore I haue born the florence to the chambre doore of the other man, is because that he was a ryche marchaunte whyche came from beyonde the sea, and had bestowed in marchaundyce all the goodes that he had, and putte it in a shyppe, the whych shyppe did peryshe upon the sea, then he did remembre one daye howe that he had loste all hys gooddes, and had nothyng to lyue uppon, began to fall in dyspayre, and was purposed to hang hym selfe, and therfore to the intende that he shoulde not destroye bothe the bodye and the soule, I dyd beare hym the foresaid florences. The reason whereof I haue kylled the chylde, is because that afore that the father had him he was a very good man, and gaue much almons, and did many good dedes for the loue of God; and sence that he had the chylde, he cared for none other thyng, but onelye to get rychesse, were it by ryghte or wronge, and therefore I haue kylled the chylde, to the intende that the father maye retourne to hys purpose; doe not meruayle nor grudge therfore, for the syckenesse that thou haste, for if it hadde not bene, thou shoulde ofte tymes haue thy mynde and courage in vanytyes wherby thou shoulde greatlye haue dyspleased God; and be thou sure, that God doth nothyng, but by reason, but the persones haue not knowledge therof, for God hathe not promysed it them, but of two euylles he dothe allwayes take the lesse. And, this said, the aungell dyd departe from the heremyte.

"And from thenceforthe, the sayde heremyte dyd neuer murmure againste God, for anye maner syckenesse or aduer-

syty that he did send him, but rather dyd thanke God, and alwaies dyd reioyce hymselfe in his sicknes and aduersyties, consyderynge alwayes that it was of the goodnesse of God."

Censura Literaria, Vol. VII, p. 225 (Ed. 1808).

The apologue of the *Angel and Hermit* is one of the stories of the *Gesta Romanorum*, MSS. Harl. 2270, ch. LXXXX., and its first appearance in English must have been in Wynkyn de Worde's translation of the *Gesta*, without date.

A second translation of the *Gesta Romanorum*, made by Richard Robinson, went through six impressions between 1577 and 1601.

Besides the versions of the *Boke of Wisdome* and of these two translations of the *Gesta Romanorum*, there are four later ones in English. The first occurs in, *Certaine Conceptions or Considerations of Sir Percy Herbert, upon the strange Change of Peoples Dispositions and Actions in these latter Times. Directed to his Sonne*. London. 1652. 4to. Pp. 220 to 230. *British Museum*. It is entitled,—

A most full, though figurative Story, to shew that God Almightyes Wayes and inscrutable Decrees are not to be comprehended by Humane Fancies.

James Howell, in one of his *Letters, To my Lord Marquis of Hartford*, without date, gives a variant of the tale, citing Sir Percy Herbert's *Conceptions* as his source. Vol. iv. Letter 4, of Howell's *Letters*, published between 1647 and 1650, and p. 7 of the edition of 1655.

The story is also found in the *Divine Dialogues* (Pt. I., p. 321. Dialogue II. Edit. London. 1668. 12mo.), of Dr. Henry More, the Platonist, where it is enriched with interesting moral reflections. And Thomas Parnell closely follows More in *The Hermit*, his most popular poem. W. C. T. Dobson, royal academician, contributed "The Hermit," with a quotation from Parnell, to the Academy Exhibition of 1842.

Parnell's version is said to be the tenth—the story, like many another one, having originated in Arabic, and come into English by a natural process of descent.

The story is inserted in the twentieth chapter of Voltaire's *Zadig, De l'Hermite qu'un Ange conduisit dans le siècle*. The germ of the tale occurs in the *Koran*, Ch. xx, where it is entitled the *Cave*.

With *Fiore di virtu*, No. 22 [Zambrini's *Libro di Novelle Antiche*, Bologna, 1868], compare the *Decameron*, Introduction to Day 4, the story of the hermit's son who had never seen a woman.

[1570?] *The Fables of Esope in Englishe with all his life and Fortune . . . whereunto is added the Fables of Avyan, And also the Fables of Alfonce, with the Fables of Poge the Florentyne, etc.*

H. Wykes, for J. Waley. London. [1570?]. 8vo. Black letter. Also, 1634. 8vo. Black letter, both editions in the *British Museum*, 2 copies of the last.

This is a reprint of Caxton's translation of the fables of Aesop, Avicenna, Petrus Alphonsus, and Poggio-Bracciolini, 1484, folio, Caxton's own imprint "at Westmynstre in thabbey;" and [London, 1500?], Pynson.

The *Dictionary of National Biography* records, "The Fables of Aesop translated by Caxton from the French, folio, Westminster, 26th March, 1484. With woodcuts. [Unique perfect copy at Windsor, imperfect copies in the British Museum, and at Oxford.]"

I find an early French Aesop, but of a little later date, *Les subtilles fables de Esope*, etc. [1499?] 4to. *British Museum*.

The *British Museum* also gives,

The Fables of Alfonce [*Disciplina Clericalis* of Petrus Alphonsus, formerly Rabbi Moses Sephardi] translated out of Frensshe by W. Caxton. 1484.

Whether Caxton translated Avicenna [the celebrated Arabic physician, Hūsain Ibn 'Abd Allah (Abū 'Alī) called Ibn Sīnā, 980-1037 A. D.], and Poggio-Bracciolini from the French, I do not know.

1570. *The Morall Philosophie of Doni: drawne out of the auncient writers. A worke first compiled in the Indian tongue [by Sendabar or rather Bidpai] and afterwards reduced into diuers other languages: and now lastly englished out of Italian by Thomas North. Brother to the right Honorable Sir Roger North Knight, Lord North of Kyrtheling.*

Here follows an engraving, a bad copy of the original, with the motto 'The wisdome of this worlde is folly before God.'

Imprinted at London by Henry Denham. 1570. Sm. 4to. 4 parts. 116 leaves. Woodcuts. *Bodleian*. [Colophon.] Here endeth the Treatise of the Morall Philosophie of Sendebat: In which is layd open many infinite examples for the health & life of reasonable men, shadowed under tales and similitudes of brute beastes without reason. Imprinted at London by Henrie Denham, dwelling in Paternoster Rowe, at the signe of the Starre. Also, London, 1601. 4to. *British Museum*.

The Earliest English Version of the Fables of Bidpai, 'The Morall Philosophie of Doni,' by Sir T. North. Edited by Joseph Jacobs. London. 1888. 8vo.

Dedicated to Robert, Earl of Leicester, and with commendatory verses in English and Italian.

This is a translation from Antonio Francesco,—

Doni, La Moral Filosofia del Doni, Tratta da gli antichi scrittori; Allo Illustriss. S. Don Ferrante Caracciolo dedicata. [Engraving, with the motto Η ΤΑΡ ΞΟΦΙΑ ΤΟΥ ΚΟΞΜΟΥ ΤΟΥΤΟΥ ΜΩΡΙΑ ΠΑΡΑ ΤΩ ΘΕΩ ΕΞΤΙ] *Con privilegio.* In Unegia per Francesco Marcolini. MDLII. [4to.] Six later editions.

The *Moral Filosofia* is an Italian version of the old Indian collection of Tales, called Kalilah wa Dimnah, or 'The book of Kalilah and Dimnah.' It corresponds to chapters five and six of Silvestre de Sacy's "*Calila et Dimna ou Fables de Bidpai en Arabe.*" (Paris. 1816. 4to.)

5. The lion and the ox ; or two friends between whom a crafty interloper sows dissension.

6. Investigation of Dimnah's conduct, and his defence of himself.

In the Indian fable Kalilah and Dimnah are two jackals, who are courtiers at the gate of the King, Pingalaka, the lion ; but Kalilah in Doni appears as *l'asino* and Dimnah as *il mulo*.

Sir Thomas North translated the first part only of Doni's work, which goes on, in the same volume, freshly and continuously paged, with six treatises, entitled, "*Trattati diversi di Sendebat Indiano filosofo morale. Allo illustriss. et excellentiss. S. Cosimo de Medici dedicati.*" [Engraving bearing the motto 'Fiorenza.']

In Vinegia nell' Academia Peregrina. MDLII; and at the end (p. 103) stands '*In Vinegia per Francesco Marcolini.* MDLII.'

The book of Kalilah and Dimnah is a collection of tales supposed to be related to a King of India by his philosopher, in order to enforce some particular moral or rule of conduct. In many of the stories the characters are animals thinking and acting just like men and women. Originally Sanskrit, the book passed from Buddhist literature into Persian, and thence into nearly every known Oriental and modern language. Doni's "*Moral Philosophia*," for example, is based on the Latin of John of Capua, "*Directorium humane vite, vel Parabole Antiquorum Sapientum* (1263-1278, printed, 1480(?)) and this, in its turn, upon a Hebrew translation from the Arabic.

In its migrations, from the Sanskrit original of the Pantchatantra, though Persian and Arabic, the names of both king and philosopher vary. Bidpai, or Pilpai, the philosopher of the Persian version known as the "*Lights of Canopus*," or, in English, *the Fables of Pilpay*, is a wise Brahmin who lives in a cave of the holy mountain of Ceylon. Doni's Sendebat is from Sandabar, the name of the philosopher in the Hebrew

version from which John of Capua translated. Possibly this form is a reminiscence of Shanzabeh, the Sanskrit name of the ox in the well-known story of the *Lion and the Ox* which is the opening tale of the original Indian book.

In the *Trattati diversi* the king is *Fr. Strrza*, Duke of Milan, the philosopher is *maestro Dino filosofo Fiorentino*, and the scenes and personages are all Italian. Dino may be an anagram of Doni.

1573. *Cardanus Comforte translated into English [by Thomas Bedingsfield]. And published by commaundement of the Right Hon. the Earl of Oxenford.*

T. Marshe, London, 1573. 4to. Black letter. *British Museum.*

Newly corrected and augmented.

T. Marsh, London, 1576. 8vo. Black letter. *British Museum.*

There is a dedication to the Earl of Oxford dated "1 Jan. 1571-2," which is followed by a letter to the translator, and some verses to the reader, both written by the Earl of Oxford.

The work is translated from Girolamo Cardano's,

H. C. . . . De Consolatione libri tres.

Venetiis. 1542. 8vo. *British Museum.*

A different English translation of this book came out one hundred years later,—

Cardan, his three bookes of Consolation Englished. London, 1683. 16mb. *British Museum.*

1575. *Golden epistles. Contayning varietie of discourse, both Morall, Philosophicall, and Divine: gathered, as well out of the remaynder of Gueuaraes woorkes, as other Authours, Latine, Frenche, and Italian.* By G. [coffrey] Fenton.

London: A. Middleton for R. Newbery. 1575. 8vo. Black letter. *British Museum.* Also, London, 1577. 4to. Black letter. *British Museum,* and London, 1582. 4to. Pp. 347. Black letter. *British Museum,* (2 copies).

Dedicated to "Ladie Anne Countesse of Oxenford."

This work of Fenton's is a kind of supplement to Edward Hellowes's, *The Familiar Epistles of Sir Anthony of Guevara*. . . . *Translated out of the Spanish Tounge, by E. Hellowes*. . . . Now corrected and enlarged, etc. London. [1574.] 4to. Black letter. 1577. 4to. 1584. 4to. All in the *British Museum*.

The *Dictionary of National Biography* says that Fenton translated the Golden Epistles from the French. I find a French translation, entitled,

Epistres Dorees moralles & familiares [tom 1-2], traduites d'Espagnol . . . par le Seigneur de Guterry, etc. (Le troisieme livre des epistres illustres. . . . La Revolte que les Espaignolz firent contre leur jeune Prince, l'an 1520, & l'ysue d'icelle; avec un traitté des travaux & privileges de Galeres, . . . traduit . . . en Francois [by Antoine Dupinet, Sieur de Noroy.] 3 tom. Lyon. 1556-60. 4to.

1576. *Galateo of Maister John Della Casa, Archbishop of Beneventa, or rather, a treatise of the maisters and behaviours it behoveth a man to use and eschewe, in his familiar conversation. A worke very necessary and profitable for all gentlemen or other. First written in the Italian tongue, and now done into English by Robert Paterson of Lincolnes Inne Gentlemen. Satis si sapienter.*

Imprinted at London for Raufe Newbery, dwelling in Fleete streate, a little above the Conduit. An. Do. 1576. 4to. 68 leaves. Black letter. 1703. 12mo. *British Museum*. 1774. 16mo. *Brit. Mus.* 1892. 4to. Privately printed, with an introduction by H. J. Reid. An epitome of *Galateo* was published in the miscellany, *The Rich Cabinet*. 1616.

Dedicated, "to the right honourable my singular good lord, the Lord Robert Dudley, Earle of Leycester, Baron of Denbigh, Knight of the Honourable order of the Garter, Maister of the Queenes Maiesties Horses, and of her Highnesse priuie counsell, Robert Peterson wisheth perfect felicitie."

With commendatory verses in Italian, by Francesco Pucci and Alessandro Citolini; in Latin, by Edouardus Cradocus, S. Theologiae Doctor and Professor; and in English, by Thomas Drant, Archdeacon, J. Stoughton, Student, and Thomas Browne of L. I. Gent.

The Refin'd Courtier; or, a correction of several indecencies crept into civil conversation. [In part translated and abridged from G. della Casa's Galateus, by N. W.]

London. 1663. 12mo. *British Museum.*

The Refined Courtier. . . . Written in Italian by J. C., from thence into Latin by N. [athan] Chytraeus, and from both made English, by N. W.

London. 1686. 12mo. *British Museum.* Second edition. Also, 1804. 16mo. *Brit. Mus.* There have been altogether seven editions and one epitome of *Galateo* in English between 1576 and 1892.

Galatee mis en François, Latin, & Espagnol par divers auteurs, etc. [into Latin by Nathan Chytraeus]. 1598. 16mo. *British Museum.*

Galateo is a translation of Giovanni della Casa's, *Trattato nel quale si ragiona de' modi, che si debbono d tenere d schifare nella comune conversatione, cognominato Galattheo.*

Milano. 1559. 8vo. *British Museum.*

Giovanni della Casa, 1500–1556, Archbishop of Benevento, Petrarchist, and author of *Galateo*, has been called the Italian Chesterfield. *Galateo* is an admirable treatise on good manners. Differing from Castiglione's *Il Cortigiano*, which prescribes the training and discipline of the man of birth and position, *Galateo* aims to be a guide to the average gentleman in his intercourse with his equals. Like the *Courtier*, it has enjoyed enduring fame, because its precepts of conduct are based on those general principles of mutual respect and tolerance which hold good for all peoples and at all times. Both books perhaps have been saved from the perverse fate of manuals of etiquette in general by the fact that in a simple, dignified way, and with singular distinction

of style, they recognize the final sanction of tact as the mark of education and culture, and inculcate the importance of it as a universal social duty.

The title of *Galateo* passed into a proverb. 'To teach the *Galateo*' is synonymous, in Italian, with 'to teach good manners.' *Galateo* is said to have been in real life a certain Galeazzo Florimonte of Sessa.

Galateo discusses social conduct with much particularity, instructing the young man on such points as the proper use of the drinking-glass at table, the employment of the napkin, how to dress the hair, etc. I quote a page or two from one of the old editions :

"The treatise of Master Jhon Della Casa, wherin under the person of an old unlearned man, instructing a youthe of his, he hath talke of the maners," etc.

"To rise up where other men doe sit and talke, and to walke up and downe the chamber, it is no poynt of good manner. Also there be some that so buskell them selues, reache, stretch, and yawn, writhing now one syde, and then another, that a man would weene, they had some feuer uppon them. A manifest signe, that the companye they keepe, doth weary them. Likewise doe they very yll, yt now and then pull out a letter out of theyr pocket, to reade it; as if they had greate matters of charge, and affaires of the common weale committed unto them. But they are much more to be blamed, that pull out theyr knyves or their scisers, and doe nothing els but pare their nayles, as if they made no account at all of the company, and would seeke some other solace to passe the time awaye. Theis fashions to, must be left, that some men use, to sing betwene the teeth, or play the dromme with their fingers, or shoofle their feete; for these demeanours shewe that a body is carelesse of any man ells."

"A man must beware that he say, not those things, which unsaid in silence would make the tale plesaunt inoughe, and, peradventure, geue it a better grace to leaue them out. As to say thus, 'such a one that was the sonne of such a one, that

dwelt in Cocomer street; do you not knowe him? he married the daughter of Gianfigliazzi, the leane scragg that went so much to St. Laraunce. No, you do not know him? why, do you not remember the goodly strayght old man that ware long haire downe to his shoulders?' For if it were nothing materiall to the tale, whether this chaunce befell him, or him, all thys long babble, and fond and folishe questions, were but a tale of a Tubbe; to no purpose, more then to weary mens eares that harken to it, and long to understand the end."

"To weare a toothpicke, about your neck, of all fashions that is the worst, for, besides that it is a baued jewell for a gentleman to pull forth of his bosome, and putteth men in mind of those tooth drawers that sit on their benche in the stretes; it makes men also to thinke that the man loues his belly full well, and is prouided for it, and I see no reason, why they should not as well carry a spoone, about their neckes, as a toothe picke."

"Some men there be, that have a pride or a use to drawe their mouthes a little awry, or twinkle up their eye, and to blow up their cheekes and to puffe, and to make with their countenance sundrie such like foolishe and ilfauoured faces and gestures, I counsell men to leaue them cleane, for Pallas herselfe, the goddesse, (as I haue hearde some wise men say) tooke once a great pleasure to sound the flute and the cornet; and therin she was verie cunning. It chaunst her one day, sounding her cornet for her plesure ouer a fountain, she spide herselfe in the water, and when she beheld those strange gestures she must nedes make with her mouth as she plaid; she was so much ashamed of it that she brake the cornet in pieces and cast it away."

Censura Literaria, vol. 7, pp. 215-217.

1577. *The Court of Ciuill Courtesie.*

Chatsworth Library,

The Court of ciuill Courtesie. Fitlie furnished with a pleasant part of stately phrases and pilhy precepts: assembled

in the behalfe of all young Gentlemen, and others, that are desirous to frame their behaviour according to their estates, at all times and in all companies. Therby to purchase worthy praise of their inferiours: and estimation and credite among their betters. Out of the Italian, by S. R. Gent.

Imprinted at London by Richard Jhones, 1591. 4to. Black letter. *Huth.*

The author of this book was ostensibly "Bengalasso del Monte, Prisacchi Retto," who is described by Richard Jones, the printer, as "a Noble and graue personage of Italy." It was written for the benefit or "behaviour" of his nephew, "Seig. Princisco Ganzar Moretto," in the following circumstances:—

"At my last being at Prisacchi, understanding by your father's talke, that hee minded to haue you a while in the Court, where he hath spent the better part of his life; and because it is frequented with all sortes of companies, as any place in Italy is, I haue directed this little booke, which if you read and marke diligently, shal be as it were a Guide, to lead you from a number of snares which you may be trapt withal, & also for your behaiour in al companies: with many other things fit to be knowen of yong Gentlemen, and especiallie for such as haue not bene conuversant in all companies."

The Athenaeum, No. 3666, Jan. 29, 1898, and No. 3667, Feb. 5, 1898.

1579. *Physicke against Fortune, as well prosperous, as aduerse, conteyned in two Bookes. . . . Written in Latine, by Frauncis Petrarch, a most famous poet and oratour, and now first Englished by T[homas] Twyne.*

London. R[ichard] Watkyns. 1579. 4to. Black letter. *British Museum.*

This is a translation of Petrarch's set of Latin dialogues, *De Remediis Utriusque Fortunae*, (1356). The earliest Italian edition of the original that I find in the *British Museum Catalogue* is,

Francisci Petrarcae poetae oratorisque clarissimi de Remediis utriusque fortunae. . . . Cremonae. 1492. Folio.

Petrarch's first book treats of the snares of prosperity, the second of the uses of adversity.

The translation is alluded to by Marston in *The Malcontent*, iii. 1:—

Bilioso. "My lord, I have some books which have been dedicated to my honour, and I never read them, and yet they had very fine names: *Physick for fortune; Lozenges of sanctified sincerity*. Very pretty works of curates, scriveners, and schoolmasters. Marry, I remember one Seneca, Lucius Anneus Seneca."

1585. *The Worthy Tract of Paulus Iovius, contayning a Discourse of rare Inuentions, both militarie and amorous, called Impresse. Whereunto is added a Preface, contayning the Arte of composing them, with many other notable Deuises. By Samuel Daniell, late Student in Ozenforde.*

London, Printed by Simon Waterson. 1585. 8vo. *British Museum.*

Dedicated to the "Right Worshipful Sir Edward Dimmock, Champion to hir Majestie."

A translation of Paolo Giovio's essay on mottoes and badges, entitled,—

Ragionamento di Paolo Giouio sopra i Motti, e Disegni d'Arme e d'Amore comunemente chiamano Imprese. Con un Discorso di G. Ruscelli, intorno allo stesso soggetto. Venetia. 1556. 8vo. British Museum. (Second edition of *Dialogo dell' Imprese Militari et Amoroze. Roma. 1555. 8vo. British Museum.*)

The *Worthy Tract* is interesting as being Daniel's first publication.

1586. *The ciuile Conversation of M. Stephen Guazzo, written first in Italian, diuided into foure bookes, the first three trans-*

lated out of French by G. pettie. In the first is contained in generall, the fruits that may be reaped by Conuersation. . . . In the second, the manner of Conuersation, meede for all persons. . . . In the third is perticularlie set forth the orders to be obserued in Conuersation within doores. . . . In the fourth is set downe the forme of Ciuile Conuersation, by an example of a Banquet, made in Cassale, betweene sixe Lords and foure Ladies. And now translated out of Italian into English by Barth. Young, of the middle Temple, Gent.

Imprinted at London by Thomas East. 1586. 4to. *British Museum. Huth.*

The Civil Conversation is in prose with a few verses interspersed. It is translated from,

La civil conversatione del Signor S. G. [Stefano Guazzo] divisa in quattro libri. Venegia. 1575. 8vo. British Museum.

Books I., II. and III. were printed separately in 1581, 4to., and were dedicated to Lady Norris by George Pettie. Lady Norris was Marjorie, wife of Sir Henry Norris, Baron Norris of Rycote. Sir Henry and Lady Norris were personal friends of Queen Elizabeth, who playfully nicknamed Lady Marjorie her 'black crow,' in allusion to the lady's dark complexion. A striking monument in St. Andrew's Chapel, Westminster Abbey, commemorates this worthy couple and their six sons. Life-size figures of Lord and Lady Norris lie beneath an elaborate canopy supported by marble pillars, while around them kneel effigies of their children.

An English translation of *La civil conversatione*, of 1738, is entitled *The Art of Conversation*. I have found no trace of Pettie's French original.

The banquet at Casale is intended as an exemplification of the rules of polite society laid down in the book, and for this purpose the company is described in the minutest detail—what the six lords and four ladies talked about, what games they played, how they supped, and all their doings up to their dispersal.

1595. *Nennio, Or A Treatise of Nobility: Wherein is discoursed what true Nobilitie is, with such qualities as are required in a perfect Gentleman. Done into English by W. [illiam] Jones, Gent.*

Printed by P. S. for P. Linley and J. Flasket. [London.]
1595. 4to. *British Museum.*

Duplicate, with new title-page, and without dedications,
1600. *A discourse whether a nobleman by birth, or a Gentleman by desert is greater in Nobilitie.* [Translated from the Italian, by W. [illiam] Jones.]

Peter Short. London. 1600. 4to. *British Museum.*

The work is translated from Giovanni Battista Nenna's,
Il Nennio. Nel quale si ragiona di nobiltà.

Vinegia. 1542. 8vo. *British Museum.*

The edition of 1595 contains commendatory sonnets by Edmund Spenser, George Chapman, Samuel Daniel, and Angel Day.

Sonnets. [Quoted in original order.]

From "Nennio, Or a Treatise of Nobility, etc. Written in Italian by that famous Doctor and worthy Knight, Sir John Baptista Nenna of Barri. Done into English by William Jones, Gent. 1595."

Who so wil seeke by right deserts t'attaine,
Unto the type of true Nobility,
And not by painted shewes & titles vaine,
Deriued farre from famous Ancestrie:
Behold them both in their right visnomy
Here truly pourtrayt, as they ought to be,
And struiuing both for termes of dignitie,
To be aduanced highest in degree.
And when thou doost with equall insight see
the ods twixt both, of both thē deem aright,
And chuse the better of them both to thee:
But thanks to him that it deserues, behight;
To *Nenna* firrt, that first this work created,
And next to Jones, that truely it translated.

Ed. Spenser.

Of William Jones, his "Nennio, 1595."

Here dost thou bring (my friend) a stranger borne
 To be endenized with us, and made our owne,
 Nobilitie; whose name indeed is worne
 By manie that are great, or mightie growne:
 But yet to him most natural, best knowne,
 To whom thou doost thy labours sacrifice,
 And in whom al those virtues best are showne
 Which here this little volume doth comprize.
 Whereon when he shall cast his worthie eies,
 He here shal glasse himselfe, himselfe shal reed:
 The modell of his owne perfections lies
 Here plaine describ'd, which he presents indeed:
 So that if men can not true worth discerne
 By this discourse, look they on him and learne.

Sa. Danyel.

The personage Daniel alludes to in this sonnet is "Robert Devreux [sic], Earle of Essex and Ewe, Vicount of Hereford, Lord Ferrer of Chartley," etc., to whom William Jones dedicated *Nennio*.

To the author of Nennio.

Accept, thrice noble Nennio, at his hand
 That cannot bid himself welcome at home,
 A thrice due welcome to our native strand,
 Italian, French, and English now become.
 Thrice noble, not in that used epethite,
 But noble first, to know whence noblesse sprung,
 Then in thy labour bringing it to light,
 Thirdly, in being adorned with our tongue.
 And since so like itself thy land affords
 The right of noblesse to all noble parts,
 I wish our friend, giving thee English words,
 With much desert of love in English hearts,
 As he hath made one strange an Englishman,
 May make our minds in this, Italian.

Ex tenebris. [George Chapman.]

1598. *Hecatonphila. The Arte of Loue. Or, Loue discovered in a hundred severall kindes.*

Printed at London by P. S. for William Leake, and are to be sold at his shop in Paules Churchyard, at the signe of the Greyhound. 1598. 12mo. 48 leaves. *British Museum.*

Dedicated "To the Right Worshipfull Ma: Henry Prannell Esquire, the true Friend and Fauourer of all laudable Professions." Prefixed is "In Artem Amandi Decastichon," signed Franciscus Meres.

This is a translation of Alberti's prose poem, entitled, *Hecatompnila, ne la quale se insegna l'ingeniosa arte d'amore.* Venetia. 1545. 8vo. It is a lecture addressed to women by a professed mistress of the art of love. She tells them how to choose a lover, neither too young nor too old, not too rich nor yet too handsome, how to keep him and in what way to make the most of him. Alberti is a misogynist, and his title is a sarcastic one meaning 'the lady of a hundred loves.'

1600. *The Hospitall of Incurable Fooles: erected in English as neer the first Italian modell and platforme as the unskilfull hand of an ignorant Architect could deuise. I pazzi, e li prudenti, fanno giustissima bilancia.*

Printed by Edm. Bollifant for Edward Blount. 1600. 4to. *British Museum. Huth.*

Dedicated "To the Good Old Gentlewoman, and her Special Benefactresse, Madam Fortune, Dame Folly (Matron of the Hospitall) makes curtesie, and speakes as followeth."

From the Italian of Tommaso Garzoni, *L'hospitale de' Pazzi incurabili nuovamente formato e posto in luce con tre Capitoli in fine sopra la Pazzia.* Ferrara. 1586. 8vo. *British Museum.*

The *Huth Catalogue* says that the original was printed at Venice in 1586. A French translation appeared at Paris in 1620, and a German version at Strassbourg two years earlier, in 1618.

Edward Blount, or Blunt, is himself supposed to be the translator.

1603. *A Dialogue full of piſſe and pleaſure: between three Phyloſophers: Antonio, Meandro, and Dinarco: Upon the Dignitie, or Indignitie of Man. Partly translated out of Italian, and partly ſet downe by way of obſervation. By Nicholas Breton, Gentleman.*

*Dignus honore pius,
Gloria ſola Deus.*

London, Printed by T. C. for John Browne, and are to be ſolde at his Shop in Saint Dunſtons Churchyard in Fleetſtreete. 1603. 4to. Black letter. *Huth. British Museum.* Also, 1876. Sm. 4to. *The Complete Works in Proſe and Verſe of Nicholas Breton. Part XXII. The Chertſey Worthies Library. A. B. Grosart. Peabody.*

Dedicated, "To the Right Worſhipfull the louer of all good ſpirites, and nourisher of all good ſtudies, John Linewray, Eſquier Maſter Surueior Generall of all her Maieſties Ordinance."

In the dedicatory letter, Breton deſcribes the dialogue as follows,—

"under the Title of the Dignitie or Indignitie of Man, are diſcourſed many neceſſary points to be conſidered of, as well for the outward as the inward parts: wherein it may be you ſhall finde pleaſant wittes ſpeake to ſome purpoſe, no Machauilian pollicies, nor yet idle fables, no ſtraunge Riddles, nor vaine libelling ballades, but quicke ſpirits whetting their braines, to ſhewe the edge of their inuentions: and not to be tedious in my Preface before you come to the matter, you ſhall finde in ſumme, that true worth, wherein lieth the whole matter, that only maketh the worthie or unworthie man, and the due glorie unto God, who is only worthie of all honour, and of all men: the greateſt part of this booke was in Italian, dedicated to a man of much eſteeme in the Duke-dome of Florence, and this booke in this our Language, I haue thought good here in England, to preſent to your worthineſſe, of a better worke in this her Maieſties Royall Tower of London."

1605. *The Dumbe Divine Speaker; or, dumbe speaker of Divinity. A treatise in praise of silence: shewing both the dignitie, and defectes of the tongue* translated by A. M.

For W. Leake, London, 1605. 4to. *British Museum.*

Translated from Jacopo Affinati d'Acuto,

Il muto che parla, dialogo, oue si tratta dell' eccellenze e de difetti della lingua humana, e si spiegano più di 190 concetti scortturali sopra il silentio, etc.

Venetia. 1606. 8vo. *British Museum.*

[1606.] *Problemes of Beautie and all humane affections. Written in Italian by T. B. . . . With a discourse of Beauty by the Same Author. Translated into English by S. [amson] L. [ennard] Gent.*

London. G. Eld, for E. Blount and W. Aspley. [1606.] 12mo. *British Museum.*

A translation of Tommaso Buoni's *I Problemi della Bellezza di tutti gli effetti humani: con un discorso della bellezza del medesimo autore. Venetia. 1605. 12mo. British Museum.*

Samson Lennard accompanied Sir Philip Sidney to the Netherlands, and was with him when he received his fatal wound at the battle of Zutphen, in 1586. He subsequently entered the Herald's College, and died in 1633, as Blue-mantle pursuivant.

1607. *Ars Aulica or the Courtiers Arte. [Quotations and motto, Felice chi puo.]*

London, Printed by Melch. Bradwood for Edward Blount. 1607. Sm. 8vo. (*Huth.*) 12mo. (*British Museum.*)

Dedicated to the Herbert brothers, William, Earl of Pembroke, and Philip, Earl of Montgomery.

Translated, by Edward Blount, from Lorenzo Ducci's, *Arte Aulica nella quale s'insegna il modo che deve tenere il Cortigiano per devenir possessore della gratia del suo Principe.*

Ferrara. 1601. 8vo. *British Museum.*

1616. *The Rich Cabinet furnished with varietie of Excellent discriptions, exquisite Charracters, witty discourses, and delightful Histories. Devine and Morrall. Together with Inuectives against many abuses of the time digested Alphabetically into commonplaces. Whereunto is annexed the Epitome of good manners, extracted from Mr. John de la Casa, Arch-bishop of Beneventa.*

London, Printed by I. B. for Roger Jackson and are to be sold at his shop neere Fleet Conduit, 1616. Sm. 8vo. *Huth.*

A curious miscellany of prose and verse, arranged in alphabetical order. The Epitome of good manners at the end is the *Galateo* of Giovanni della Casa, already translated in 1576, by Robert Peterson. The *Invectives* are a series of theophrastic sentences upon the general text, 'player is now a name of contempt.' The whole tract possesses a unique interest, because, published in the year of Shakspeare's death, the character of the player presented in it, his virtues and his defects, shows plainly the social stigma which was then attached, both to the poet who wrote for the stage, and to the player who interpreted his works. Shakspeare's *Sonnets*, 110 and 111, reveal how he smarted under it. Ben Jonson, in the *Hawthornden Conversations*, says with characteristic bluntness, "Poetry had beggared him, when he might have been a rich lawyer, physician, or merchant." Beaumont was born a gentleman, and the fact that his name appears first on the title-page of *The Scornful Lady*, published in this same year, immediately after his death, would seem to indicate that he did not care to be known as a playwright during his lifetime.

1637. *Curiosities: or the Cabinet of Nature: containing Phylosophical, Naturall, and Morall questions fully answered. . . . Translated out of Latin, French and Italian Authors, by R. B. [asset] Gent. Never before published.*

N. & I. Oks. London. 1637. 12mo. *British Museum.*

d. ITALIAN AND LATIN PUBLICATIONS IN ENGLAND.

[1549.] *Tractatio de Sacramento Eucharistiae, habita in celeberrima universitate Oxoniensi in Anglia, per D. petrum martyrem vermiliū Florentinum, Regiam ibidem Theologiae professorem, cum jam absolvisset interpretationem ii capitis prioris epistolae D. Pauli Apostoli ad Corinthios. Ad hec Disputatio de eodem Eucharistiae sacramento, in eadem Universitate habita per eundem D. P. Mar. Anno Domini M. D. XLIX.* 2 pts.

Londini, ad aeneum serpentem. Library of Edward VI. Royal Library. *British Museum.*

At folios 8, 10, 11, 12, and 13, of the *Disputatio* are notes in the handwriting of King Edward VI.

[1553?] *Cuthechismo, cioè forma breve per amaestrare i fanciulli: La quale di tutta la christiano disciplina obtiene la somma. . . . Tradotta di Latino in lingua Thoscana per M. A. [Michel Angelo] Florio.*

[London (?) 1553 (?)] 8vo. *British Museum.*

The Latin original of this Protestant catechism is, *Catechismus pro pueris et Juventute in ecclesiis et ditione. . . . Marchionum Brandenburgensium, et incoliti senatus Norimbergensis, breviter conscriptus, e Germanico Latine redditus per J. [ustus] Jonam. Addita epistola de laude Decalogi.* 1539. 8vo. *British Museum.*

Florio's title apparently translates Archbishop Cranmer's English one,—

Catechismus. That is to say; a shorte Instruction into Christian Religion for the Synguler commoditie and profyte of childrē and yong people. Set forth by . . . Thomas Archbishop of Canterbury. [Translated from a Latin work, which was itself a translation from the German, made by Justus Jonas.] With woodcuts from designs by Holbein.

Gualter Lynne. London. 1548. 8vo. Black Letter. *British Museum.*

Dedicated to King Edward VI.

Michel Angelo Florio, father of John Florio, was a Florentine originally from Siena, who fled to England from the persecution of the Waldenses in the Valteline shortly before the accession of Edward VI. He was patronized by both Archbishop Cranmer, and Sir William Cecil, in whose house he lived for some time. In 1550, he was pastor of a congregation of Italian Protestants in London. His most interesting work is a biography of Lady Jane Grey.

See *Historia de la Vita e de la Morte de l'illustrissima Signora Giovanna Graia*. 1607.

1555. *De Memoria reparanda, augenda, servandaque [ac de reminiscencia: tutiora omnimodo remedia et praeceptiones optimas continens.] Item de Praedictione morum naturarumque hominum facili, ex inspectione partium corporis, [tum aliis modis. De temporum omnimoda mutatione, perpetua et certissima signa et prognostica.]*

Apud B. Arnoletum: Lugduni. 1555. 16mo. *British Museum.* (2 copies).

This is a London reprint of the Latin of Guglielmo Grataroli, a physician of Bergamo. The first work was translated by William Fullwood, in 1562, as *The Castle of Memorie*, which see, Part III.

1566. *Epitaphia et Inscriptiones lugubres, a G. B. cum in Italia, animi causa, peregrinaretur, collecta.*

Londini: 1566. 4to. British Museum.

The *Dictionary of National Biography* gives the first edition, as London, 1554.

G. B. is William Barker, of Magdalen College, Oxford, who translated *The Fearfull Fancies of the Florentine Couper*. 1568. See Part III.

1566. *Espositione . . . sopra un libro, intitolato Apocalypsis spiritus secreti.* [With the "Apocalypsis" prefixed.]

Giovanni Kingston à instancia di P. Angelino, Londra, 1566. 4to. British Museum.

By Giovanni Battista Agnello.

1581. *La Vita di Carlo Magno Imperadore, etc.* [By Lodovico Petrucci (Petruccio Ubaldini)].

Giovanni Wolfio, Londra, 1581. 4to. British Museum, (2 copies). Also, [Oxford?] 1599. 4to. British Museum.

Didot-Hoefler's *Biographie Générale* says that the Oxford edition was printed in 1589.

1581. *Epistolarum P. Manutii [Paolo Manuzio] libri x. Quinque nuper additis. Eiusdem quae praefationes appellantur: cum noua quoque accessione.*

T. Vautrolle[rus], Londini, 1581, 16mo, pp. 505. British Museum. Also [libri xii], Londini, 1591. 16mo. British Museum.

1581. *Phrases Linguae Latinae ab A. [ldo] Manutio [Aldo Manuzio, the Younger.] P. F. conscriptae; nunc primum in ordinem Abecedarium adductae, & in Anglicum sermonem conuersae, etc.*

Ex officina Thomae Vautrollerii, Londini, 1581. 12mo. British Museum. Also, Londini, 1599. 8vo. British Museum; Londini, 1618. 8vo. British Museum; and Cantabrigiae, 1636. 8vo. British Museum.

1582. *A Gentilis de Juris Interpretibus dialogi sex.*

Apud J. Wolfium, Londini, 1582. 8vo. British Museum.

Alberico Gentili, 1550–1611 (?), came of an ancient and noble family of the Marches of Ancona. Having become a Protestant, Alberico went to England, and was entered at New Inn Hall, Oxford, in 1580. He seems to have been a man whose social qualities were as brilliant as his learning was profound. He was the friend of Sir Francis Walsingham,

Sir Philip Sidney, Sir Henry Wotton, Sir Thomas Bodley, and other famous Elizabethans, and was patronized by both the Earl of Leicester and the Earl of Essex. In 1587, Queen Elizabeth made him professor of Civil Law, at Oxford. His writings, which are in Latin, constitute the earliest systematic digest of international law that exists. Robert Gentili, his son, was a prodigy of learning as a boy, but left only a few translations from the Italian, of which the best known is the *History of the Inquisition*, from the Italian of Father Paul [Paolo Servita], 1639.

Scipio Gentili, brother to Alberico, a juris-consult and professor of civil law at Altdorf, made a Latin version of Tasso's *Jerusalem Liberata*, London, 1584, and wrote two paraphrases, from the Psalms, in verse.

[1583?] *Philothei J. Bruni. . . Recens et completa Ars Reminiscendi, et in phantastico campo exarandi. Ad plurimas in triginta Sigillis inquirendi, disponendi, etque retinendi implicatas novas rationes & artes introductoria. (Philothei J. Bruni. . . Explicatio Triginta sigillorum, etc.)* 2 pts. By Giardano Bruno.

[London, 1583?] 8vo. *British Museum*.

Dedicated to Castelnuevo di Mauvissiere, French ambassador to the court of Elizabeth, in whose official family Bruno lived during his stay in England, 1583-1585. The house of the French ambassador was the resort of a select little band of cultivated Englishmen, among whom were Sir Philip Sidney, Sir Fulke Greville, Dyer, Harvey, the poet Spenser, Temple, the translator of Ramus's *Dialectic*, and others who took an interest in literature and philosophy.

1584. *La Cena de le Ceneri, descritta in cinque dialogi, etc.* [By Giardano Bruno.]

London, 1584. 8vo. *British Museum*.

Dedicated to the French ambassador, Castelnuevo di Mauvissiere.

"Bruno tells how, on the evening of Ash Wednesday, the 13th of February, 1584, he was invited by Fulke Greville to meet Sidney and others in order that they might hear 'the reasons of his belief that the earth moves;' and this seems to have been one of numerous gatherings—a revival or a continuation, in another form and for graver purposes, of the Areopagus of 1579. 'We met,' Bruno says, 'in a chamber in the house of Mr. Fulke Greville, to discuss moral, metaphysical, mathematical, and natural speculations.'"

Sir Philip Sidney. H. R. Fox-Bourne. 1891.

1584. *G. [iordano] B. [runo]. Dell' infinito Universo e Mondi.*

Stampato in Venetia [or rather London], 1584. 8vo. British Museum.

Dedicated to Castelnuovo di Mauvissiere.

1584. *G. Bruno Nolano. De la causa, principio, et Uno, etc.*

Stampato in Venezia [or rather London], 1584. 8vo. British Museum.

Dedicated to Castelnuovo di Mauvissiere.

In his trial before the Venetian Inquisitors, 1592, Bruno gave reasons why this book, and the six others printed in London between 1583 and 1583, bore Venice or Paris on their title-pages. The London printer was Vautrollier who had to flee to Scotland for his audacity. See *The Athenaeum*, April 30, 1898, No. 3679, p. 562.

1584. *Spaccio de la Bestia Trionfante. . . . Consecrato al molto illustre. . . . Cavalliero Sig. P. Sidneo.* [By Giordano Bruno.]

Stampato in Parigi [or rather by T. Vautrollier, London], 1584. 8vo. British Museum.

The *Spaccio de la Bestia Trionfante*, or Expulsion of the Triumphant Beast, is an allegory set forth in three dialogues. The gods are represented as resolving to banish the constella-

tions out of heaven, because so many of them recorded their loose lives, and to substitute the moral virtues in the firmament in their stead. The first dialogue, which ostensibly censures classical mythology, is really an attack on all forms of anthropomorphic religion. This is the gist of the argument of the piece, but the second dialogue is the most important from the philosophical point of view, for here Bruno discourses of Truth, Prudence, Wisdom, Law, Universal Judgment, and the other moral virtues which take the places of the beasts. His treatment of the virtues makes clear the essence of his philosophy. Truth, he explains, is the unity and substance which underlies all things; Prudence, or Providence, is the regulating power of truth, and includes at once liberty and necessity; Wisdom is Providence itself in its supersensible aspect, in man, it is reason which grasps the truth of things; Law naturally proceeds from Wisdom, for every good law must be rational, and have for its object the welfare of all; by Universal judgment men are judged with absolute justice, by their actual deeds, not by their religious beliefs, which may or may not make for righteousness.

Many of Bruno's ideas have affinities with the philosophy of Spinoza, but the bold, mocking spirit of the Italian gives a character to the *Spaccio* that is all its own. Bruno girds at the monks, he scoffs at the mysteries of faith, to him the miracles are 'magical tricks,' Jewish record and Greek myth are all one. The Roman Catholic Church was correct in recognizing underneath the allegory a vehement attack on the established religion.

In many respects the *Spaccio de la Bestia Trionfante* is the most remarkable work of Bruno as it is decidedly the most popular. One phase of its popularity is especially interesting to English readers; it is the source of Thomas Carew's masque, *Coelum Britannicum*, acted at Whitehall by King Charles I. and the noblemen of his Court, on Shrove Tuesday night, Feb. 18, 1633. The masque was written in compliment to

King Charles I. and Queen Henrietta Maria, praising the temperance, chastity, and justice of the royal pair.

As in the *Spaccio*, Heaven is divested of its gods and goddesses, in whose stead shines first the King, "the bright Pole-starre of this Hemisphære," by his side his "faire Consort," and a "Noble traine, of either sexe ;"

So to the Brittish stars this lower Globe
Shall owe its light, and they alone dispence
To the world a pure refined influence.

The closing scene of the masque represents the moral virtues, Religion, Truth, Wisdom, Concord, Government, and Reputation, seated on clouds, with Eternity on a Globe in their midst. Fifteen stars express fifteen 'stellified British Heroes,' among them 'Prince Arthur' and 'the brave St. George.'

1584. *Hugonis Platti armig. Manuele, sententias aliquot Divinas & Morales complectens: partim à Sacris Patribus, partim à Petrarcha philosopho et Poeta celeberrimo decerptas.*

1584. 16mo. (Lowndes.) Also, P. Short. *Londini*, 1594. 16mo. *British Museum*.

1584. *Atto della Giustitia d'Inghilterra, eseguito, per la conservatione della commune & christiana pace, contra alcuni seminatori di discordie, & seguaci de ribelli, & de nemici del reame, & non per niuna persecutione, che fosse lor fatta, per cagion della religione: si come e stato falsamente publicato da defensori, & da sostentatori della costoro rebellione, & tradimento. Traslato d'Inglese [of William Cecil, Lord Burghley] in vulgare. . . . Il 25 di Maggio, 1584, etc.*

Appresso G. Wolfio, Londra, 1584. 8vo. British Museum, (2 copies).

This is a translation of the first part of Lord Burghley's tract,—

1583. *The Execution of Justice in England for maintenance of publique and Christian peace, against certeine stirrers*

of sedition, and adherents to the traytors and enemies of the Realme, without any persecution of them for questions of Religion, etc. [By William Cecil, Lord Burghley.]

London, 1583. 4to. Black letter. *British Museum*, (2 copies). Also, 1583, 4to, a second imprint, "with some small alterations."

Lord Burghley's *Execution of Justice*, was also printed in a Latin translation, T. Vautroullerius, Londini, 1584, 8vo, and in Dutch, R. Schilders, Middelburgh, 1584, 4to, both in the *British Museum*.

This is one of the many public documents prepared by Lord Burghley, and its being translated into Italian, Latin, and Dutch gives an idea of the political and social conditions of the time. Lord Burghley wrote with ease and precision in Latin, French, and Italian.

The Cecil Papers at Hatfield House contain 1290 documents which were prepared either by William Cecil himself or under his immediate direction.

1585. *Cabala del Cavallo Pegaseo. Con l'aggiunta dell'Aino Cillenico*, etc. By Giordano Bruno.

Parigi [or rather London,] 1585. 8vo. *British Museum*.

This is a treatise on the different kinds of ignorance, or asinity, whether dogmatic or pedantic or purely sceptical and uninquiring. Its purpose is to rouse men to free and intelligent thought, and Bruno wrote it as "The awakener of sleeping minds" (*dormitantium animorum excubitor*—his style for himself in his letter to the Vice-Chancellor of Oxford, prefixed to his *Spiegazione di trenta sigilli*, 1583). The satirical conclusion of the work is, that asinity is the highest human duty, and to it is assigned divine favor both in this world and the next. Bruno's warfare with dogma, superstition and ignorance, in the *Spaccio de la Bestia Trionfante* goes on in the *Caballa del Cavallo Pegaseo*. In this sense the ideal and cabalistic ass is the Triumphant Beast of Dogma in real flesh and blood. Hence, and it is explained

with many particulars as to asses in the Old and New Testaments, and in the ancient writers, the spiritual and moral ass is everywhere as much esteemed as the physical and material ass is appreciated by particular communities. A cynical sonnet erects asinity into a saint or goddess,

O sainted Asinity. Ignorance most holy! etc.

1585. *G. Bruno Nolano. De Gl' Heroici Furori. Al molto illustre. . . . Cavalliero, Signor P. Sidneo.*

Appresso Antonio Baio, Parigi, [or rather by T. Vautrollier, London,] 1585. 8vo. British Museum.

Thinking of the similarity of Shelley to Bruno, John Owen, in his *Skeptics of the Italian Renaissance*, compares *Gli eroici furori* to the *Hymn to Intellectual Beauty*, and the *Spaccio de la Bestia Trionfante* to *Prometheus Unbound*. Cicada, one of the characters in the dialogue, *Gli eroici furori*, says,—“How much better is a worthy and heroic death than a disgraceful and vile success.” “On that proposition,” responds the poet Tansillo, “I composed this sonnet,” whereupon Bruno borrows from Tansillo the verses which have been generally accepted as his own prediction of his fate. The sestet reads,—

Soaring I hear my trembling heart's refrain
 “Where bearest me, O rash one? The fell steep
 Too arduous is not climb'd without much pain.”
 “Fear not,” I answer, “for the fatal leap,
 Serene I cleave the clouds and death disdain,
 If death so glorious heaven will that I reap.”

1585. *La Vita di Giulio Agricola, scritta da Cornelio Tacito et messa in volgare da Giovanni Maria Manelli.*

Londra, nella stamperia di Giovanni Wolfio. 1585. 4to. Pp. 48. British Museum.

Dedicated to Lord Robert Sidney.

Tacitus's life of Cnaeus Julius Agricola, *Julii Agricolae Vita*, done into Italian and published in London.

1585. *A Gentilis de Legationibus, libri tres.*

T. Vautrollerius, Londini, 1585. 4to. British Museum.

1585. *Dichiaratione delle caggioni che hanno mosso la Serenissima Reina d'Inghilterra a dar' aiuto alla difesa del popolo afflitto e oppresso negli Paesi Bassi. (1 Oct. 1585.)*

Christofero Barcher, Londra, 1585. 8vo. British Museum.

This is a translation of

A declaration of the causes mooving the Queene of England to give aide to the defence of the people afflicted and oppressed in the lowe Countries. (An addition to the declaration touching the slaunders published of her Maiestie. 1 Oct. 1585.)

C. Barker. London. 1585. 4to. British Museum.

Another edition in the same year, 1585, 4to. Barker also printed the *Declaration* in Latin and in French, 1585, 8vo, and the *British Museum* contains two copies of each.

1587. *Examine di varii Giudicii de i Politici, e della Dottrina e de i Fatti de i Protestanti veri e de i Cattolici Romani.*

Londra nella Stamperia di Gouanni Wolfio. 1587. 4to. (Lowndes.)

1591. *De furtivis literarum notis, vulgo de Ziferis libri IIII. [Edited by Giacomo Castelvetri, from Giovanni Battista della Porta.]*

J. Wolphium. Londini. 1591. 4to. Pp. 228. British Museum.

This work appeared at Naples, in 1563. It gives 180 different ciphers, with methods to multiply them infinitely, and entitles Porta to high rank among early writers on cryptography.

1591. *Le Vite delle Donne Illustri. Del Regno d'Inghilterra, & del Regno di Scotia, & di quelle, che d'altri paesi ne i due detti Regni sono stato maritate, etc.*

Giovanni Volfio, Londra, 1591. 4to. British Museum, (2 copies).

By Lodovico Petrucci, (Petruccio Ubaldini).

1592. *Parte prima delle . . . dimostrazioni, et precetti . . . ne i quali si trattano diversi Propositi morali . . . ch  con- vengono ancora ad ogni nobil matrona, etc. MS. Notes.*

[London?] 1592. 4to. *British Museum.*

By Lodovico Petrucci, (Petruccio Ubaldini).

1595. *Scelta di alcune attioni e di varii accidenti.*

London, 1595. 4to.

By Lodovico Petrucci, (Petruccio Ubaldini).

1596. *Elizabetha. Dichiaratione delle cause che hanno indotta la. . . Reina d'Ingilterra, di preparare & mandare sopra il mare una Armata per la difesa de i suoi Regni, contra le forze d'el Re di Spagna, etc.*

Stampato per le Deputati di Christophero Barker, Londra.

1596. 4to. *British Museum.*

This is a translation of

A Declaration of the Causes moving the Queenes Majestie . . . to prepare and send a Navy to the Seas, for the defence of her Realmes against the King of Spaines forces, to bee published by the generals of the saide navy, etc.

By the Deputies of C. Barker, London, 1596. 4to. Black letter. *British Museum.* Also, in Dutch, "By de Gedepu- teerde van C. Barker," London, 1596. 4to. *British Museum.*

1597. *Lo Stato delle tre corti.*

London, 1597. 4to.

By Lodovico Petrucci, (Petruccio Ubaldini).

1597. *Militia del Gran Duca di Thoscana. Capitoli, ordini & privilegi della militia . . . con l'aggiunta de i nuovi capitoli . . . concessi . . . alla nuova militia de i cavalli, etc.*

[Londra?] 1597. 4to. *British Museum*.
By Lodovico Petrucci, (Petrucio Ubaldini).

1605. *A. Gentilis*. . . . *Regales Disputationes tres; id est, De potestate Regis absoluta. De unione Regnorum Britanniae. De vi civium in Regem semper iniusta. Nunc primum in lucem editae.* [With dedication by R. Gentilis.]

Apud T. Vautrollerium, Londini, 1605. 4to. British Museum.

1607. *Historia de la Vita e de la Morte de l'illustriss. [ima] Signora Giovanna Graia, già Regina eletta e publicata d'Ingheilterra: e de le cose accadute in quel regno dopo la morte del Re Edoardo VI. Nella quale secondo le diuine Scritture si tratta dei principali articoli de la religione Christiana. Con l'aggiunta d'una dottiss. [ima] disputa fatta in Ossonia l'anno 1554. (de la real presenza del corpo di Christo ne l'Eucharistia; fra N. Ridleo, et un gran numero di Laureati Papei il primo de quali fu dottore Smitho. Lettere e ragionamenti de la Signora G. [iovanna] Graia.)*

Stampato appresso Richardo Pittore nel anno di Christo. [London? Catalogue of Early English Books—to 1640.]

1607. Sm. 8vo. *British Museum*, (2 copies). *Huth*. By Michelangelo Florio. (Supposed to be of Dutch imprint. D.N.B.) Pp. 1–378.

Most of the letters and other works attributed to Lady Jane Grey are found translated into Italian in the *Lettere e ragionamenti* at the end of Florio's biography.

1616. *M. A. de Dominis* *suae Profectionis Consilium exponit.*

Apud J. Billium, Londini, 1616. 4to. British Museum, (2 copies).

1617. *Scala Politica dell' Abominazione e Tirannia Papale di Benvenuto Italiano, a tutti gli Prencipi, Republiche, Stati, e*

Signori et ad ogn' altro nobil spirito amatore dell' ortodossa e Christiana fede.

Roma, [London] 1617. 12mo. *British Museum.*

1617. *Predica [on Rom. XIII. 12] fatta la prima Domenica dell' Avvento quest anno 1617 in Londra nella Cappella detta delli Merciar.*

Giovanni Billio, Londra, 1617. 16mo. *British Museum.*
By Marco Antonio de Dominis.

1617-58. *De republica Ecclesiastica Libri X. (. . . . Pars secunda cum appendicibus in quibus refellitur opus Cardinalis Perronii, in ea Parte in qua agitur de sanctissima Eucharistia. . . . Additur Responsio ad magnam partem Defensionis Fidei P. F. Suarez.—Pars Tertia cum G. Cassandri tractatu De Officio pii viri circa religionis Dissidia, etc.) 3 pts.*

Apud J. Billium, Londini, [and Frankfort,] 1617-58. Folio. *British Museum.*

Part III bears the imprint, "*Francofurti.*"

By M. A. de Dominis.

The controversial authors of Parts II. and III. are Cardinal Jacques Davy du Perron, Franciscus Suarez, and Georgius Cassander.

1618. *Saggi Morali del Signore Francesco Bacono, cavagliero inglese, gran cancelliero d'Inghelterra, con un' altro suo Trattato della Sapienza degli Antichi. Tradotti in Italiano [by Sir Toby Matthew.]*

Giovanni Billio. Londra. 1618. 8vo. 2 pts. (Pt. 2, *Della Sapienza degli Antichi* is separately paged.) *British Museum.*

Saggi morali corretti e dati in luce dal Sig. Cavalier Andrea Cioli et un trattato della Sapienza degli Antichi.

Fiorenza. 1619-18. 12mo. *British Museum.* Also, Venetia, 1621. 12mo. *British Museum.* Bracciano. 1621. 24mo. *Brit. Mus.*

The second edition, *curante Andrea Cioli*, contains the essay *On Seditions and Troubles*, which was not printed in England till 1625.

A dedicatory letter to Cosmo, Grand Duke of Tuscany, eulogizes Sir Francis Bacon, praising him not only for the qualities of his intellect, but also for those of the heart and will, and moral understanding; "being a man most sweet in his conversation and ways, grave in his judgment, invariable in his fortunes, splendid in his expenses; a friend unalterable to his friends; an enemy to no man; a most hearty and indefatigable servant to the king, and a most earnest lover of the Public,—having all the thoughts of that large heart of his set upon adorning the age in which he lives, and benefiting as far as possible the whole human race."

Sir Toby Matthew and Sir Francis Bacon became friends as young men together in Parliament, and their affection knew no break through every variation of both their fortunes. Bacon held a high opinion of Matthews's literary judgment, and submitted his writings to him for criticism from time to time, among other pieces his book, *De Sapientia Veterum*, with an accompanying letter dated Feb. 17, 1610. In the last year of Bacon's life, at Sir Toby Matthews's special request, he added his *Essay on Friendship* to the series, in commemoration of their lifelong intimacy.

1619. *Apologia Equitis Lodovico Petrucci contra Calumniatores suos: Una cum Responsione ad libellum a Jesuitis contra L. Donatum, Ducem Venetum, Promulgatum.*

Londini, 1619. 4to. *British Museum.*

1626. *Inderdicti Veneti Historia de motu Italiae sub initio Pontificatus Pauli V. Commentarius, Authore R. P. Paulo Sarpio, Veneto. . . . Recens ex Italico conversus [by William Bedell, Bishop of Kilmore and Ardagh].*

Apud T. Bucke, J. Bucke, et L. Greene, Cantabrigiae, 1626. 4to. Pp. 225. *British Museum.*

Dedicated, "Serenissimo Potentissimoque Principi Carolo, D. G. Magnae Britanniae, Franciae, et Hiberniae Regi, Fidei Defensori."

This is a Latin version of Fra Paolo's *History of the Interdict*, written in 1608, but not published until after the author's death.

Istoria particolare delle cose passate tra'l Sommo Pontifice Paolo V e la Serenissima Republica di Venetia gli anni M.DCV, M.DCVI, M.DCVII. Lione [Venice?] 1624. 4to. British Museum.

See *The History of the Quarrels of Pope Paul V. with the State of Venice.* 1626.

1631. *F. Stradae [Famiano Strada] Romani Pro-lusiones Academicæ juxta exemplar Authoris recognitæ, etc.*

G. Turner, *Oxoniae*, 1631. 8vo. *British Museum.*

[Another edition.] *Oxonii*, 1745. 8vo. *British Museum.*

Compare, Part II, Crashaw. *Steps to the Temple.* 1646. .

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- 1585. A. Gentilis de Legationibus, libri tres.
- 1585. Dichiaratione delle caggioni.
- 1587. Examine di varii Giudicii de i Politici.
- 1591. De furtivis literarum notis, vulgo de Ziferis libri IIII.
- 1591. Le Vite delle Donne Illustri.
- 1592. Parte prima delle . . . demonstrationi, et precetti.
- 1595. Scelta di alcune attioni e di varii accidenti.
- 1596. Elizabetha. Dichiaratione delle cause.
- 1597. Lo Stato delle tre corti.
- 1597. Militia del Gran Duca di Thoscana.
- 1605. A. Gentilia. . . Regales Disputationes.
- 1607. Historia de la Vita e de la Morte de l'illustrissima Signora Giovanna Graia.
- 1616. M. A. de Dominis . . . suae Profectionis Consilium exponit.
- 1617. Scala Politica dell' Abominatione e Tirannia Papale.

1617. Predica . . . fatta la prima Domenica dell' Avvento quest anno 1617.
 1617-58. De republica Ecclesiastica Libri x.
 1618. Saggi Morali del Signore Francesco Bacono.
 1619. Apologia Equitis Lodovico Petrucci contra Calumniatores suos.
 1626. Interdicti Veneti Historia.
 1631. F. Stradae Romani. . . Prolusiones Academicæ.

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Adams, Robert.....	f. 1590.
Ashley, Robert.....	1565-1641.
Baker, Sir Richard.....	1568-1645.
Barker, William.....	f. 1554-1568.
Basset, R. Gent.....	f. 1637.
Bedingfield, Thomas.....	d. 1613.
Blount, Edward.....	f. 1588-1632.
Blundeville, Thomas.....	f. 1561.
Brent, William.....	f. 1676.
Breton, Nicholas.....	1542-3 (?) - 1626 (?).
Budden, John.....	1566-1620.
Carey, Henry, Earl of Monmouth.....	1596-1661.
Carr, Ralph.....	f. 1600.
Caxton, William.....	1422 (?) - 1491.
Cecil, William, Lord Burghley, (author).....	1520-1598.
Chilmead, Edmund [John Chilmead?].....	1610-1654.
Clerke, Bartholomew.....	1537 (?) - 1590.
Cogan, Henry, Gent.....	f. 1653-4.
Danett, Thomas.....	f. 1566-1601.
Daniel, Samuel.....	1562-1619.
Eden, Richard.....	1521 (?) - 1576.
Fenton, Sir Geoffrey.....	1539 (?) - 1608.
Florio, John.....	1553 (?) - 1626.
Fullwood, William.....	1562-1568.
Gentilis, Robert.....	1590-1654 (?).
Golding, Arthur.....	1536 (?) - 1605 (?).
Hakluyt, Richard.....	1553 (?) - 1616.
Hartwell, Abraham, the younger.....	f. 1595-1608.
Hickok, Thomas.....	f. 1588.
Hoby, Sir Thomas.....	1530-1566.
Howell, James.....	1594 (?) - 1666.
I. W.....	f. 1595.
Johnson, Robert.....	f. 1601-1608.
Jones, William.....	f. 1595.
Lancaster, Thomas, Gent.....	f. 1656.

Larke, John.....	f. 1565.
Lennard, Samson, Gent.....	d. 1633.
Lewkenor, Sir Lewis.....	f. 1599.
Lok, Michael, Gent.....	1532 (?)—1614—15.
Malim, or Malin, William.....	1533—1594.
Matthew, Sir Toby.....	1577—1655.
Munday, Anthony.....	1582—1619.
N. N.....	f. 1704.
Newton, Thomas.....	1542 (?)—1607.
North, Sir Thomas.....	1535 (?)—1601 (?).
P. T.....	f. 1651.
Peterson, Robert.....	f. 1600.
Pettie, George.....	1548—1589.
Pory, John.....	1570 (?)—1635.
Purchas, Samuel.....	1577—1628.
R. S. Gent.....	f. 1591.
Robinson, Richard.....	f. 1576—1600.
Sandford, or Sanford, James.....	f. 1567—1582.
Shute, John.....	f. 1562—1573.
Smith, Sir Thomas.....	1514—1577.
Smyth, Nicholas.....	f. [1550?].
Stapleton, or Stapyllton, Sir Robert.....	d. 1669.
T. W.....	f. 1601.
Thomas, William.....	Executed, May 18, 1554.
Twyne, Thomas.....	1564—1613.
Vaughan, Sir William.....	b. 1577.
W. N.....	f. 1663.
W. W.....	f. [1606].
Willes, Richarde.....	f. 1577.
Young, Bartholomew.....	f. 1586—1598.

INDEX OF ITALIAN AUTHORS.

Acciajuoli, Donato.....	1428—1478.
Affinati d'Acuto, Jacopo.....	f. 1606 (?).
Agnello, Giovanni Battista.....	(?)
Alberti, Leone Battista.....	1404—1472.
Ambrogini, Angelo (Poliziano).....	1454—1494.
<i>Avicenna, Husain 'Abd Allah (Abū 'Alī), called Ibn Sīnā.</i>	980—1037.
Barbaro, Josafa.....	d. 1494.
Barri, Cristoforo.....	(?)
Bengalasso del Monte, Prissacchi Retto....	(?)
Bentivoglio, Guido (Cardinal).....	1577—1644.
Benvenuto, ———.....	f. 1612—1617.
Biondi, Giovanni Francesco (Sir John Francis Biondi).....	1572—1644.

Biringuccio, Vannuccio.....	f. 1540.
Boccalini, Trajano.....	1556-1613.
Botero, Giovanni, Benese.....	1540-1617.
Brocardo, Giacopo.....	d. Nov. 23, 1594.
Bruni, Leonardo (Aretino).....	1369-1444.
Bruno, Giordano.....	1548 (?) - 1600.
Buoni, Tommaso.....	f. 1605.
Cabot, Sebastian.....	1474-1557.
Cambini, Andrea.....	f. 1529.
Campanella, Tommaso.....	1568-1639.
Capriata, Pietro Giovanni.....	d. 1660 (?).
Cardano, Girolamo.....	1501-1576.
<i>Cartier, Jacques</i>	1495-1552 (?).
Casa, Giovanni della.....	1503-1556.
Castiglione, Baldassare, Count.....	1478-1529.
<i>Chappuya, Gabriel</i>	1546-1611.
<i>Chytraeus, Nathan</i>	1543-1598.
Conestaggio, Girolamo.....	d. 1635.
Contarini, Gasparo, Cardinal, Bishop of Belluno.....	1483-5 (?) - 1542.
Curio, Caelius Augustinus.....	1538-1567.
Dolce, Lodovico.....	1508-1568 or 9.
Dominis, Marco Antonio de, Bishop of Segni and Archbishop of Spalatro.....	1566-1624.
Doni, Antonio Francesco.....	1503-1569.
Ducci, Lorenzo.....	f. 1601.
<i>Dupinet, Antoine, Sieur de Noroy</i>	d. 1584 (?).
Federice, Cesare.....	(?)
<i>Fernández de Oviedo y Valdés, González</i>	1478-1557.
Florio, Michelangelo.....	f. 1550.
Garzoni, Tommaso.....	1549-1589.
Gastaldi, Jacopo.....	f. 1548.
Gentili, Alberico.....	1550-1611 (?).
Giovio, Paolo, Bishop of Nocera.....	1483-1552.
Giraffi, Alessandro.....	f. 1647.
Grataroli, Guglielmo.....	1516-1568.
Gualdo-Priorato, Galeazzo, Count of Comazzo.....	1606-1678.
Guazzo, Stephano.....	1530-1593.
<i>Guevara, Antonio de, Bishop of Mondoñedo</i>	d. 1545.
Guicciardini, Francesco.....	1482-1540.
Guicciardini, Lodovico.....	1523-1589.
<i>Gulerry, Siegneur de</i>	(?)
<i>L'Écluse, Charles de</i>	1524 or 5-1609.
Leone, Giovanni, Africano (<i>Hasan Ibn Muhammed Al-Wasimān Al Fasi</i>).....	1483-1552.
Leoni, Tommaso.....	f. 1470 (?).

<i>López, Duarte</i>	f. 1578-1587.
<i>López de Gómara, Francisco</i>	1519-1560.
<i>Malvezzi, Virgilio, Marquis di</i>	1599-1654.
<i>Manelli, Giovanni Maria</i>	f. 1585.
<i>Manuzio, Aldo, the younger</i>	1547-1597.
<i>Manuzio, Paolo</i>	1511-1574.
<i>Martinengo, Nestore, Count</i>	f. 1572.
<i>Martire, Pietro, d'Anghiera</i>	1455-1526.
<i>Mazzella, Scipione</i>	f. [1586].
<i>Minadol, Giovanni Tommaso</i>	1540 (?) - 1615.
<i>Modena, Leo (Judah Arieck)</i>	1571-1648 or '54 (?).
<i>Münster, Sebastian</i>	f. 1540.
<i>N. N.</i>	(?)
<i>Nannini, Remigio, Fiorentino</i>	1521 (?) - 1581.
<i>Nenna, Giovanni Battista</i>	f. 1542.
<i>Paruta, Paolo</i>	1540-1598.
<i>Patrizi, Francesco, Bishop of Gaeta</i>	d. 1494.
<i>Patrizi, Francesco</i>	1529-1597.
<i>Perera, Galeotto</i>	(?)
<i>Petrarca, Francesco</i>	1304-1374.
<i>Petrucchi, Lodovico (Ubal dini, Petruccio)</i>	1524 (?) - 1600 (?).
<i>Petrus Alphonsus (Rabbi Moses Sephardi)</i>	1062-1140.
<i>Pigafetta, Filippo</i>	1533-1603.
<i>Pigafetta, Francesco Antonio, of Vicenza</i>	1491 (?) - 1634 (?).
<i>Pimenta, Nicolò</i>	(?)
<i>Poggio-Bracciolini, Giovanni Francesco</i>	1380-1459.
<i>Polo, Marco</i>	1254 (?) - 1324.
<i>Porta, Giovanni Battista della</i>	1543 (?) - 1615.
<i>Ramusio, Giovanni Battista</i>	1485-1557.
<i>Ricci, Matteo</i>	1552-1610.
<i>Sarpi, Pietro, Fra Paolo Servita</i>	1552-1623.
<i>Soranzo, Lazaro</i>	(?)
<i>Strada, Famiano</i>	1572-1649.
<i>Torriano, Giovanni</i>	f. 1659-1678.
<i>Transylvanus, Maximilianus</i>	(?)
<i>Trigaut, Nicolas</i>	1577-1628.
<i>Ulloa, Alfonso de</i>	d. 1580 (?).
<i>Verrazano, Giovanni da</i>	1480 (?) - 1527 (?).
<i>Zeno, Antonio</i>	d. 1406.
<i>Zeno, Nicolò, the Chevalier</i>	1840 (?) - 1395 (?).

MARY AUGUSTA SCOTT.

